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FOREWORD

by producer Guillermo del Toro



1NTRODUCTION

by filmmaker Jorge R. Gutierrez



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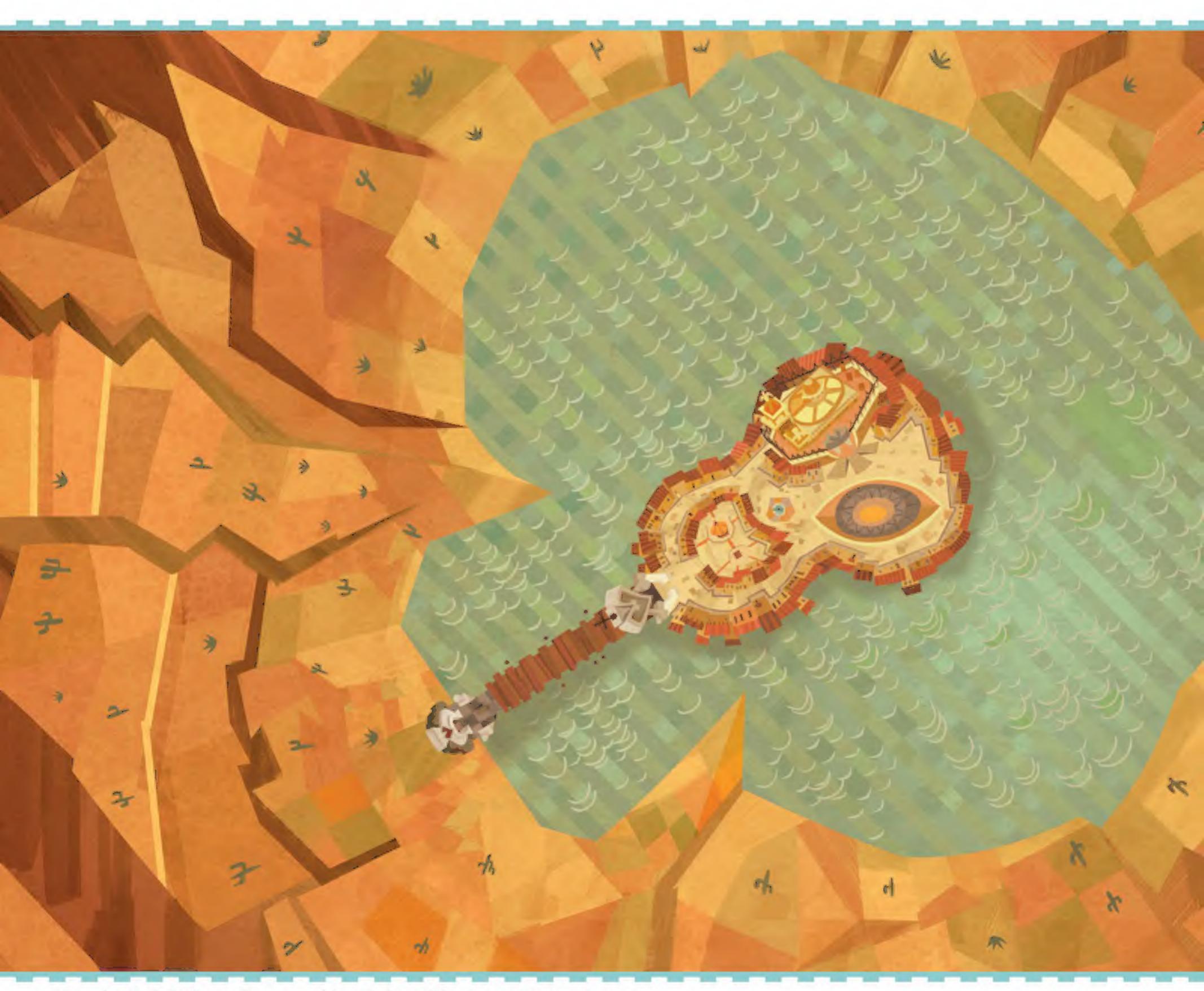


190 AFTERWORD

by art director Paul Sullivan







2-D San Ángel by Paul Sullivan and Roman Laney (above), Guillermo del Toro by Jorge R. Gutierrez (opposite)



by GUILLERMO DEL TORO

man showed up on my doorstep with a handful of gorgeous maquettes and boxes full of exquisite preproduction art. This man was Jorge Gutierrez, and his enthusiasm was so overwhelming that I embarked on a mad excursion to fulfill his vision of an animated film about Love, Life, and Redemption:

The Book of Life.

with Jorge and his team, rearranging story elements, recruiting a stellar voice cast, choosing a cinematographer, assembling a musical team (the brilliant Gustavo Santaolalla and the magnificent Paul Williams), and finding a studio that would support his dream. I have followed Jorge through this journey, and his faith and his energy have always remained constant—he is a true leader; he is the real deal.

Let me tell you a little secret: That afternoon when we first met, well, I was already a fan of his work. My daughters and I loved his animated series *El Tigre* and were delighted with his animated vignettes on *Mad*.

Jorge is my favorite kind of filmmaker—the guy who permeates every single aspect of his work with his ideas, his vision, and his hard work but, like any good leader, allows
everyone to feel like a vital contributor
to the tale. When I suggested that we
utilize the basic myth of Orpheus
and Eurydice, Jorge immediately
started to riff on how we could

started to riff on how we could execute it so it felt like a Mexican legend—a fairy tale passed from generation to generation. In a matter of minutes, he had retooled the ideas and made them belong with the whole as if they'd always been there... This film is all Jorge; he lives and breathes every

He connects profoundly with my Mexican soul. He has a deep sense of belonging. His roots go deeply into Mexican culture, and his sense of family, and love, and life are both exuberant and touching.

frame of this story.

Browse through the art in this book and you will find a crew in love with their work, inspired by the world that Jorge has presented to us... the very world that was there, in one way or another, that fateful afternoon when he showed up at my doorstep and snatched me away into this strange, familiar land.

GUILLERMO DEL TORO Thousand Oaks, CA, May 2014



The work of the state of the st

# IMTRODUCTION

by JORGE R. GUTIERREZ

EHOLD, AMIGOS! You hold in your hands the legendary Book of Life!

Well, technically ... it's the book about the art of The Book of Life, but as my mischievous grandfather used to say, "Jorgito, never let the truth get in the way of a good story."

Ever since I was a young, burly,
mustachioed kid, I have always loved
"art of" books. I would droof over every
piece of concept art and character
design, trying to imagine what these
magical films would eventually look
like. And imagine I did! But then my
little heart would break after seeing that
most films looked nothing or very little
like the art in the books. It got so bad that
sometimes I would buy the "art of" book,
and if the trailer didn't look like the art, I
would just skip the film. Yes, I was that little burly,
mustachioed kid.

And now, I swear by the blood of my ancestors, this film AND this book are one! THIS I SWEAR! In fact, it was my intention from

the start to have our beloved film look
exactly like the art in these pages. And,
as you can imagine, every amazing artist
in our crew, geniuses from all over the
world, believed in this idea, and we all
unconditionally poured our hearts and
souls into the art in your hands. And a
little spicy salsa.

So, what inspired The Book of Life?

The unique look of the film is very much my passionate love letter to Mexican folk art. The reason I admire and adore folk art so much is simple: it's art by the people, for the people, and about the people.

It's accessible to all ages and social classes. And more than anything, it's a handcrafted reflection of who we really are.

This art can be funny, sad, majestic, or humble. It can be in museums or in your house. It's for everyone, everywhere. And all the beautiful imperfections are there to reflect the presence of the artisan's hands. That's where the soul of our film comes from: the people who made it. It's a little slice of their souls. And it's all for you, you lucky reader!

And then, there are the various artists from the past and the present that inspired me: Sergio Aragonés, Miguel Covarrubias, Picasso, Dalí, Goya, Gaudí, Diego Rivera, Frida Kahlo, Siqueiros, Gabriel Figueroa, El Indio Fernández, Pedro Infante, María Félix, Cantinflas, Sergio Leone, Tonino Delli Colli, Mary Blair, Jim Flora, Jules Engel, Maurice Noble, and of course, our amazing producer and my "tough love" mentor, Guillermo del Toro.

loving mentor throughout production but has also become a creative collaborator and a trusted friend.

We could not have made this film without his unconditional love and spectacular support. I have always been a fan of his films but I have now become an even bigger fan of the man himself. So, yes, he has been a huge inspiration.

More inspiration came from a ton of influences, like lucha libre, mustaches, Tijuana street taco stands, classic Mexican cinema, 2-D fighting video games, bullfighting posters, spaghetti westerns, Spanish comics, Mexican telenovelas, anime, my grandma's cooking, and all the tall tales I heard about my family from my parents and my grandfather, Luis. All this was thrown into the giant pot of spicy and delicious mole that is the art of The Book of Life.

And of course, there is the Day
of the Dead, a.k.a. El Día de los Muertos, perhaps my biggest
inspiration for the film. As my parents will tell you, I have been
drawing, painting, and writing about this tradition for as long as I
can remember. It's something that's been a part of me since I was
little. Perhaps it's because the core belief of the holiday is so poetic

and simple: as long as we remember those who have passed away, as long as we tell their stories, sing their songs, tell their jokes, cook their favorite dishes, THEN they are with us, around us, and in our hearts. The moment we forget them, the moment we stop saying their names and singing their songs, then they are truly gone. They no longer exist. I love this idea, and it has kept those who have left sooner than expected close to me. The aesthetic of

the Day of the Dead is magnificent, but the idea underneath is even more spectacular. It's the type of belief that is completely universal and makes the world better.

I never set out to make a film about the origins of the Day of the Dead. My plan was to have it be the canvas upon which we painted our story. My wish was to honor the holiday in a playful and respectful manner. A beautiful and kind gift from Mexico to the whole world. I believe, from the bottom of my mustachioed heart, that we have done that. I just hope the whole world is ready for this spicy dish!

And how much does this day mean to me? Well... I proposed to Sandra Equihua, my wife and muse, on that very day. Not only that, but we got married on that day too (and it was the first time that EVER happened in Tijuana)! And what made that day even more special was that every member of our families and every

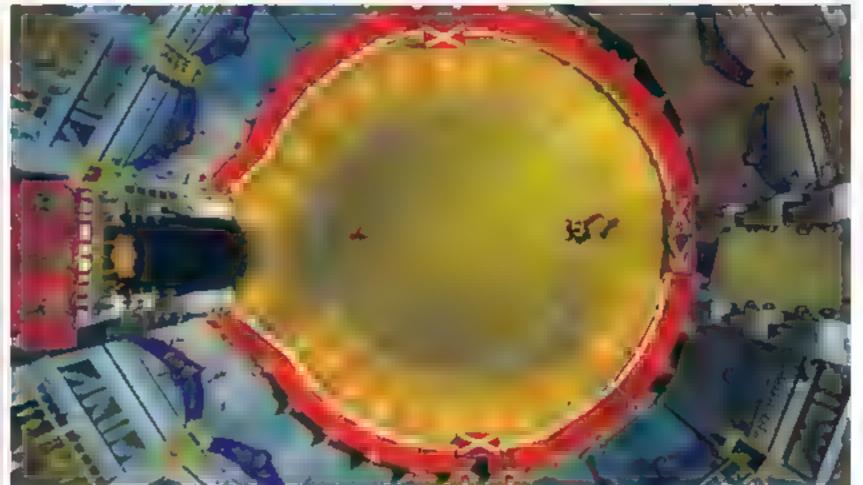
one of our friends—both the living and the remembered—was there with us. I could feel every single one of them cheering us on. It was the best night of my life.

So yes, what you have before you is more than an "art of" book. It's a spectacular collection of art inspired by very personal stories.









El Matador poster by Jorge R. Gut—rez (opposite). Above are snippets from my little CalArts thesis film, Caimela (2000). You can see I've been inspired by the vibrant world and themes of el Dia de los Muertos for a very long time!

A table full of delicious dishes, each one cooked from the heart just for you. Each one a window into the soul of each unique, quirky, and lovable artist. Just let it wash over you.

Seriously, the art here is a testament to what a small team of artists and digital artisans in the middle of Texas were able to create by banding together. Yeah, small team, but giant hearts. No retreat, no surrender, y'all. Our mantra at Reel FX was and is "PAIN IS TEMPORARY, FILM IS FOREVER." And the book in your hands—

The Art of The Book of Life—this is our baby. The delivery was really hard, but it's here, and it's beautiful. And it has a glorious mustache!

And yes, it punched the doctor in the face when he tried to slap it.

Now go enjoy the spicy art in this book. We made it just for you and all the little mustachioed kids all over the world.

We are the Book of Life.





CANDLE MAKER LA MUERTE

## CHARACTERS

OF THE BOOK OF LIFE





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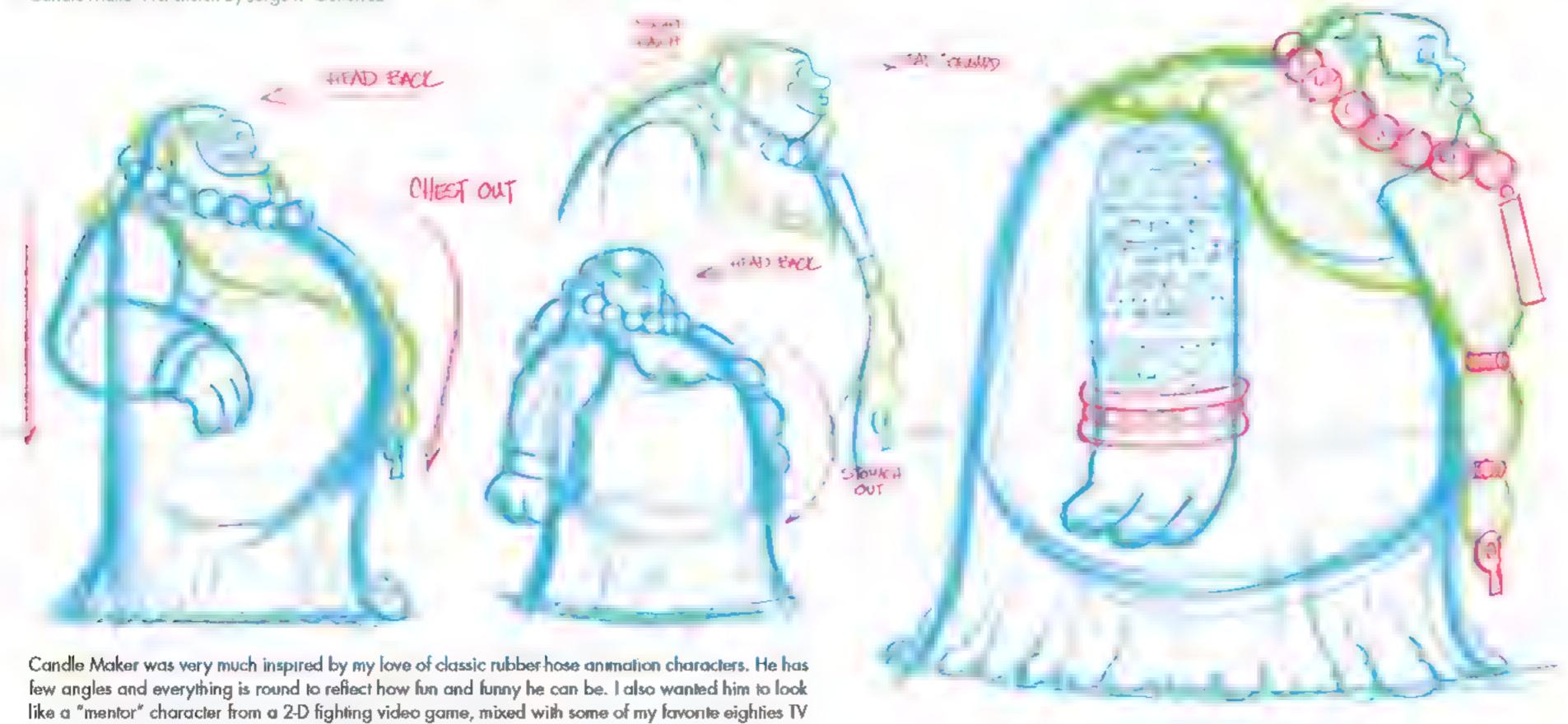
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### CANDLE

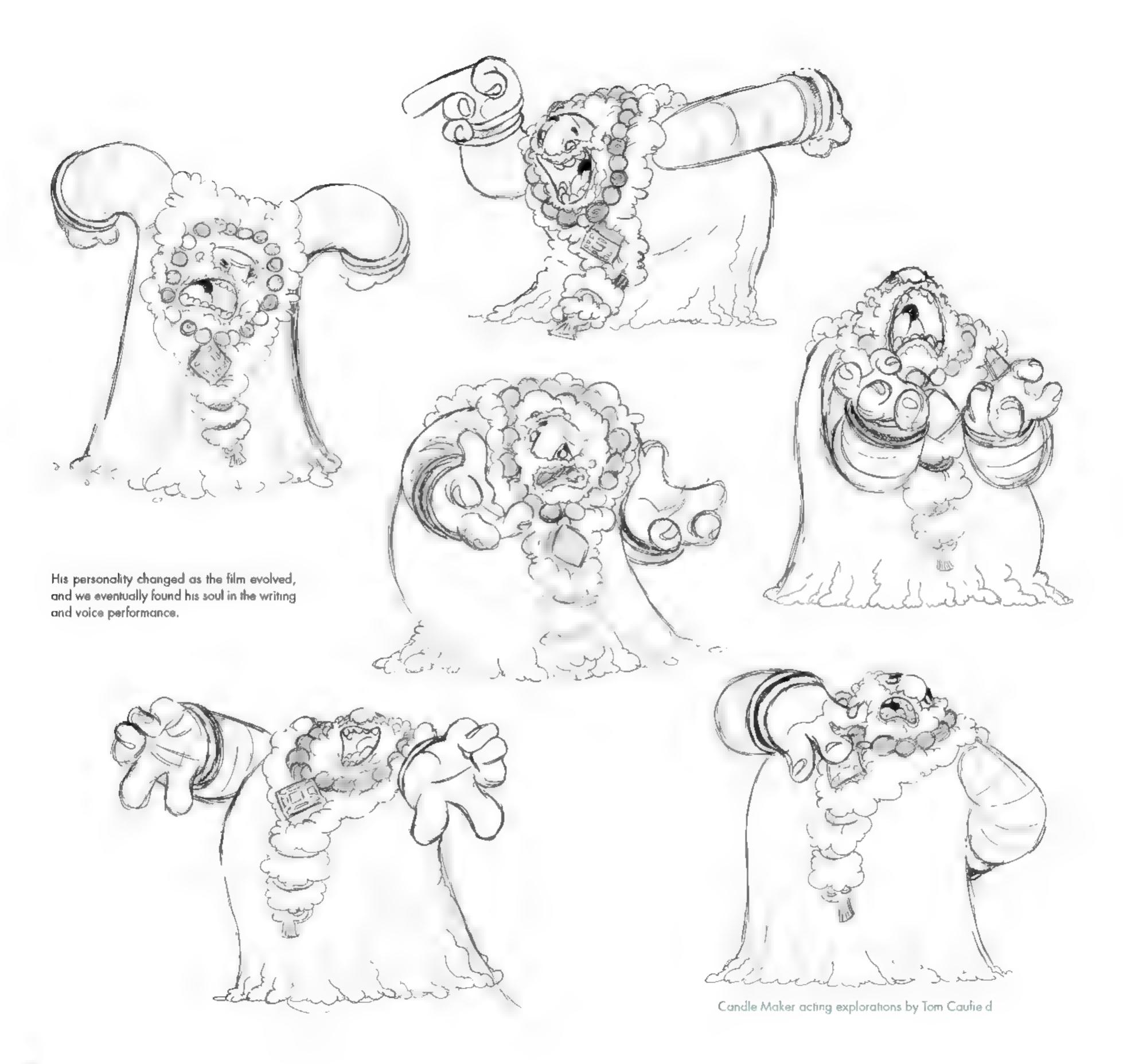
This funny, ancient god, along with his best pal, the Book of Life, is the keeper of the Cave of Souls. He's made out of wax and has a beard of clouds and a belly full of light and wisdom. He was the last major character I wrote and designed for the film.

Candle Maker Frst sketch by Jorge R. Gutierrez

show characters. And the reason his skin is yellow? The Simpsons.

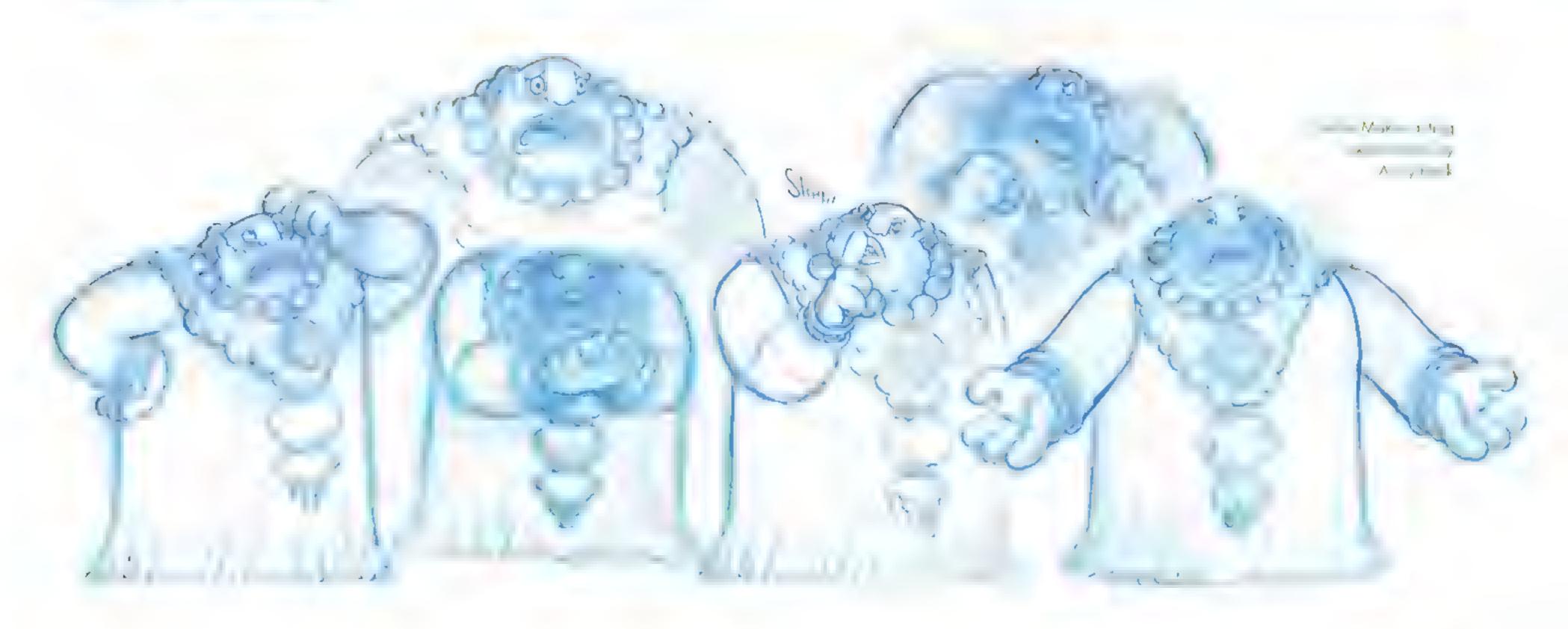


Candle Maker side view explorations by Andy Bratk

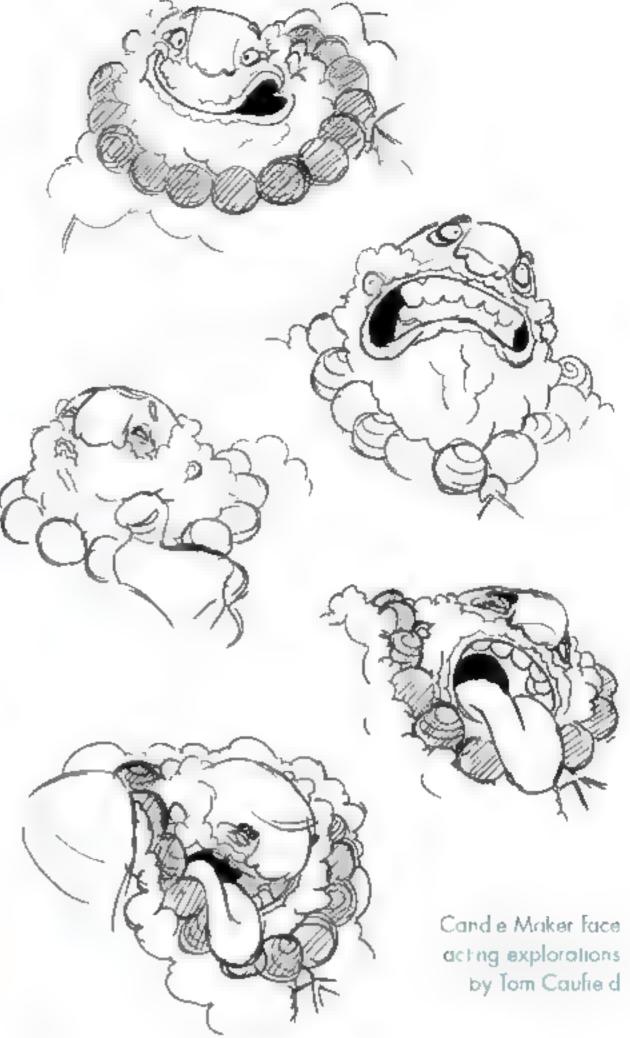




Lighting key Ly time 1.







Canale Maker painting by Robin Joseph. All the symbols in his stone jewelry and tattoo carvings are meant to symbolize infinity (the swirls and the endless square on his chest), eternal love (the flaming and winged hearts everywhere), and the Land of the Remembered (the skulls).



the Miker time restriction of the result of the result of the As for as his overall shape, I really wanted him to feel like a giant bell, foreshadowing how important that shape would be in our story



# THE BOOK OF LIFE

This magical book contains every story ever told in the history of time. The Book of Life is not only the title of our film but a really important character in our story as well. The book is fascinated with, and constantly surprised by, the actions of mankind.





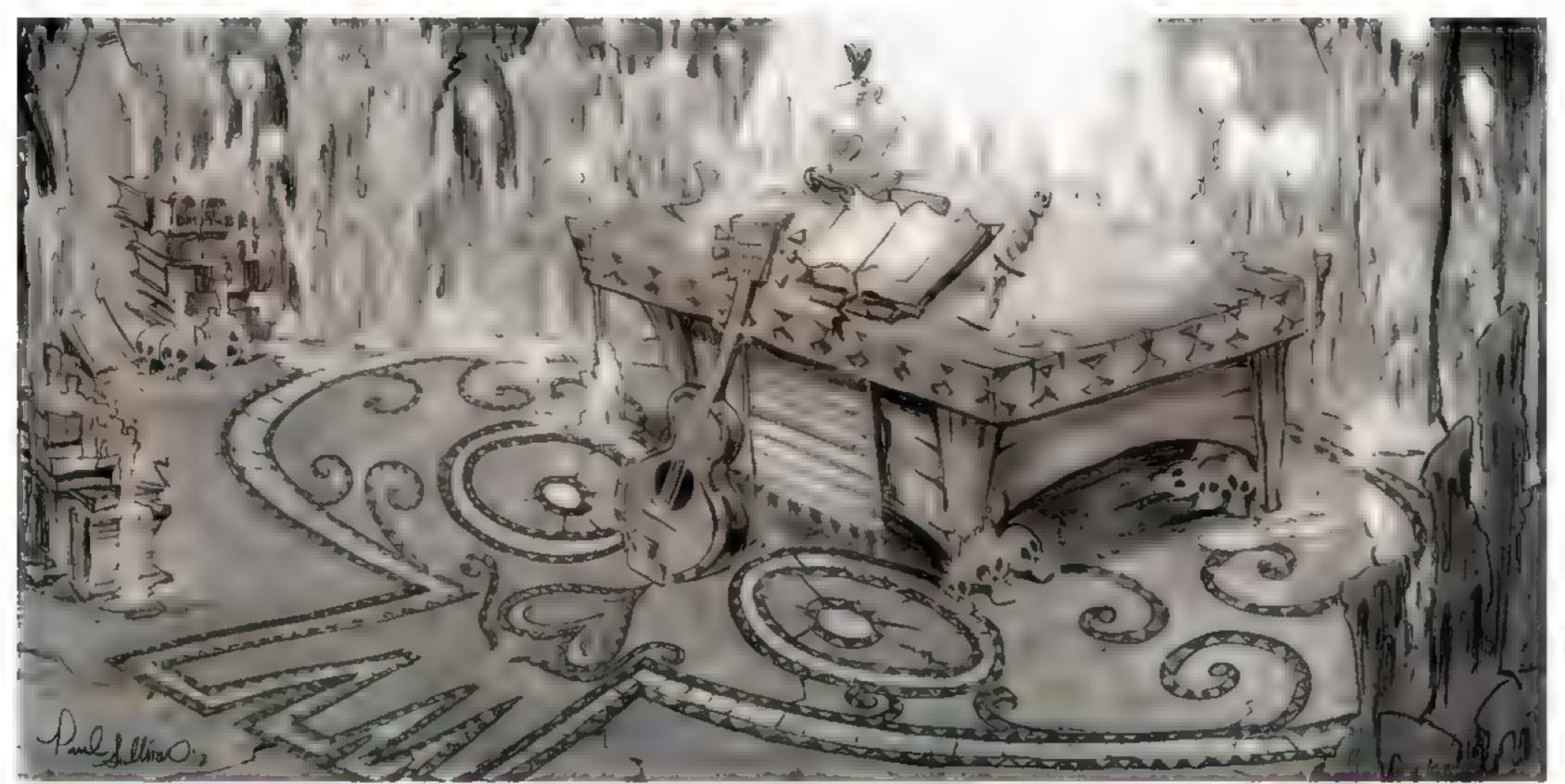


Book letter designs by Paul Suitivan I really wanted the book to feel special but not specific to any part of the world. The most important symbol is the heart created by little hearts.





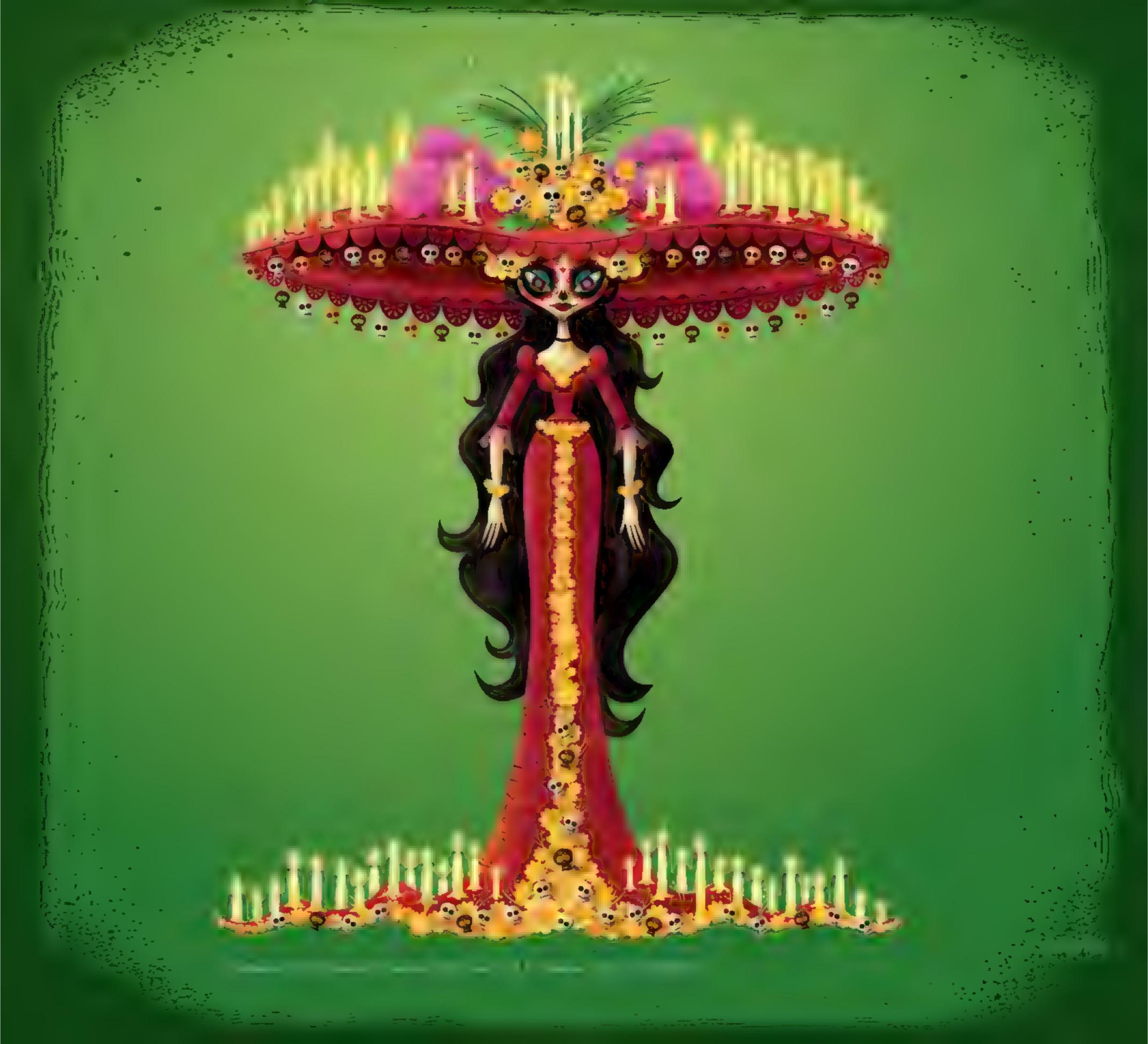
Book of Life design by Sandra Equihua and Jorge R. Gutterrez



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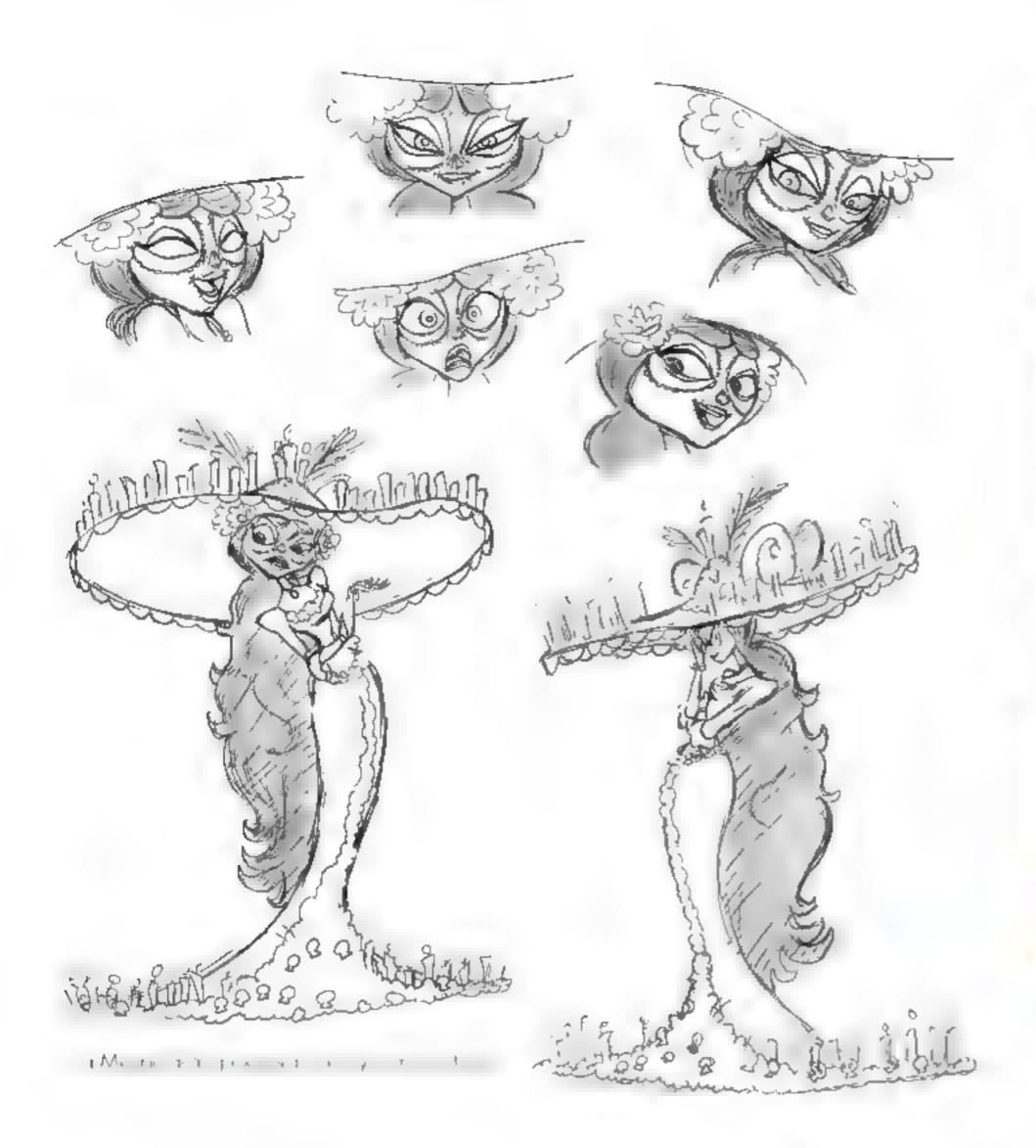
by Jorga R. Gutierrez

### LAMUERTE

This loving, ancient goddess is the kind ruler of the Land of the Remembered. Covered with candles, flowers, and decorations, she's made out of sweet sugar candy with black licorice hair! She loves mankind and has all the faith in the world in us. Her dress is red because it represents love, passion, and life. The only blue in her design is in her eyes, because she only has eyes for Xibalba.

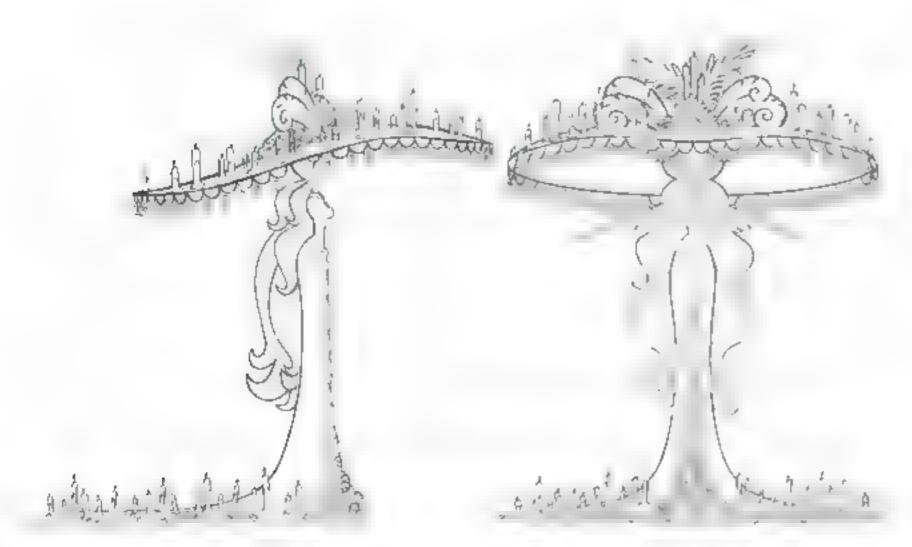


La Muerte sketch by Sandra Equihua

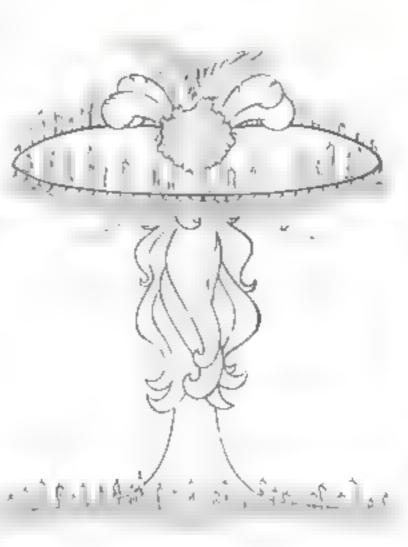


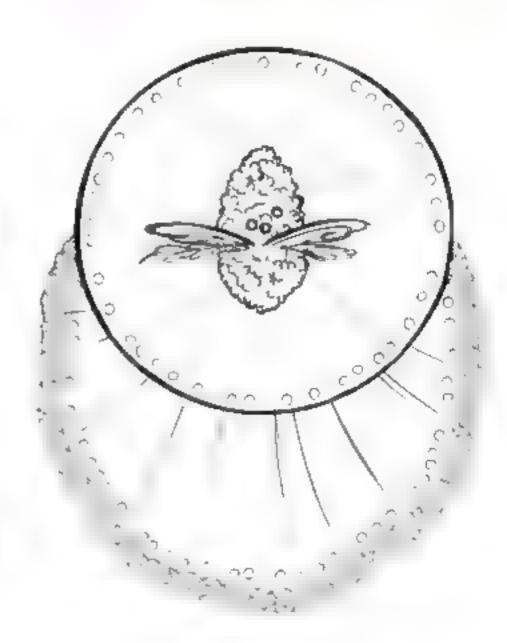


Ea Muerte character design by Sandra Equihua and Jorge R. Gutterrez. We almost went with this idea but she felt too short and not majestic enough. We eventually made her lower body much longer and stretched her whole shape to feel more unique. And we made the hat huge!



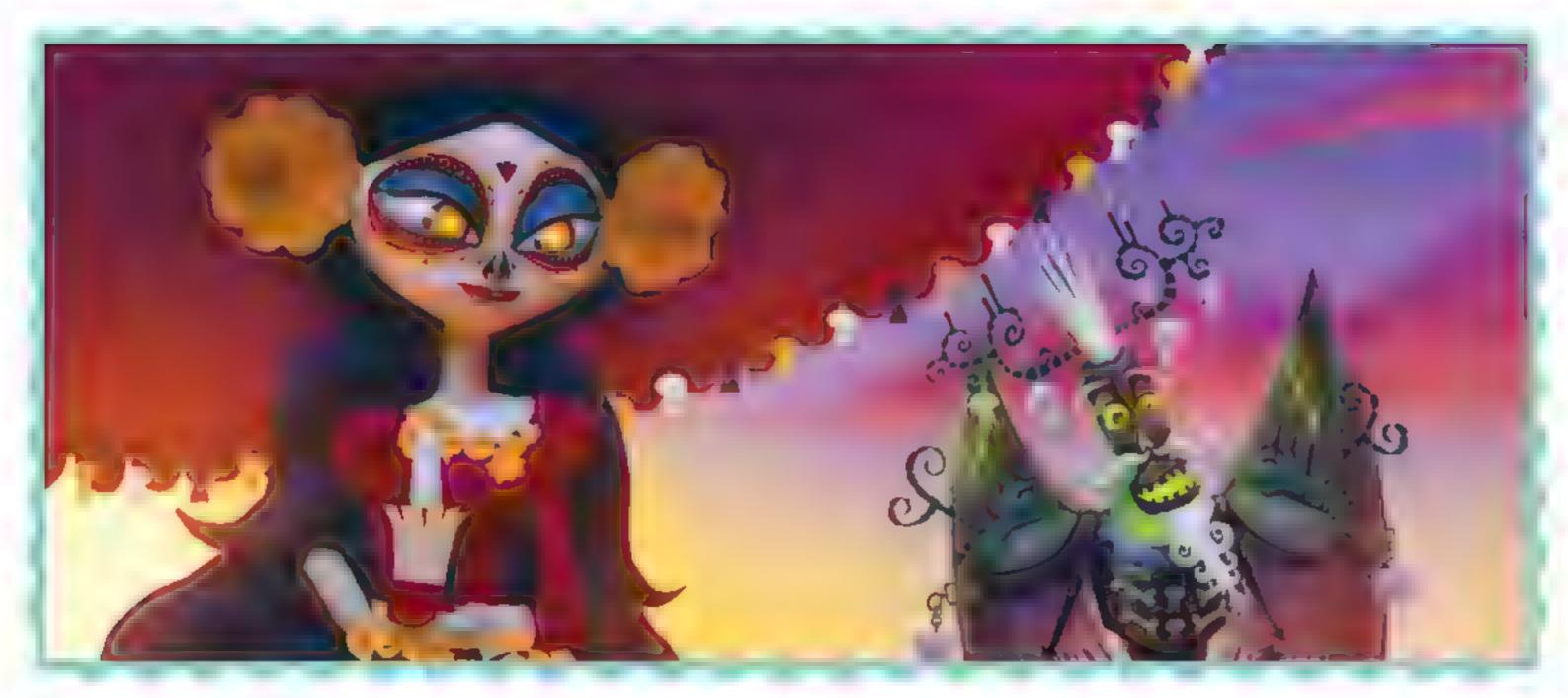








IM ere probably Puls vi



Some of the challenges were her ridiculously huge hat and the fact that she had no legs under her wedding-dress-style skirt. But as one can see in the film, these limitations made her movements more unique and supernatural. Well done, animation team!

Lighting key by Yashar Tantolkassai









Varela, Oscar Cornejo, Mauricio Fuentes, and Ulises

Mez Simon and his team of artists in El Salvador took our original flat design

and created this amazing sculpt to guide the modeling and surface team.



SURPRISED







really brought us together as artists and collaborators.

HAPPY ANGRY SAD

To have Sandra and me pouring our hearts and souls into such a personally meaningful and culturally overwhelming design

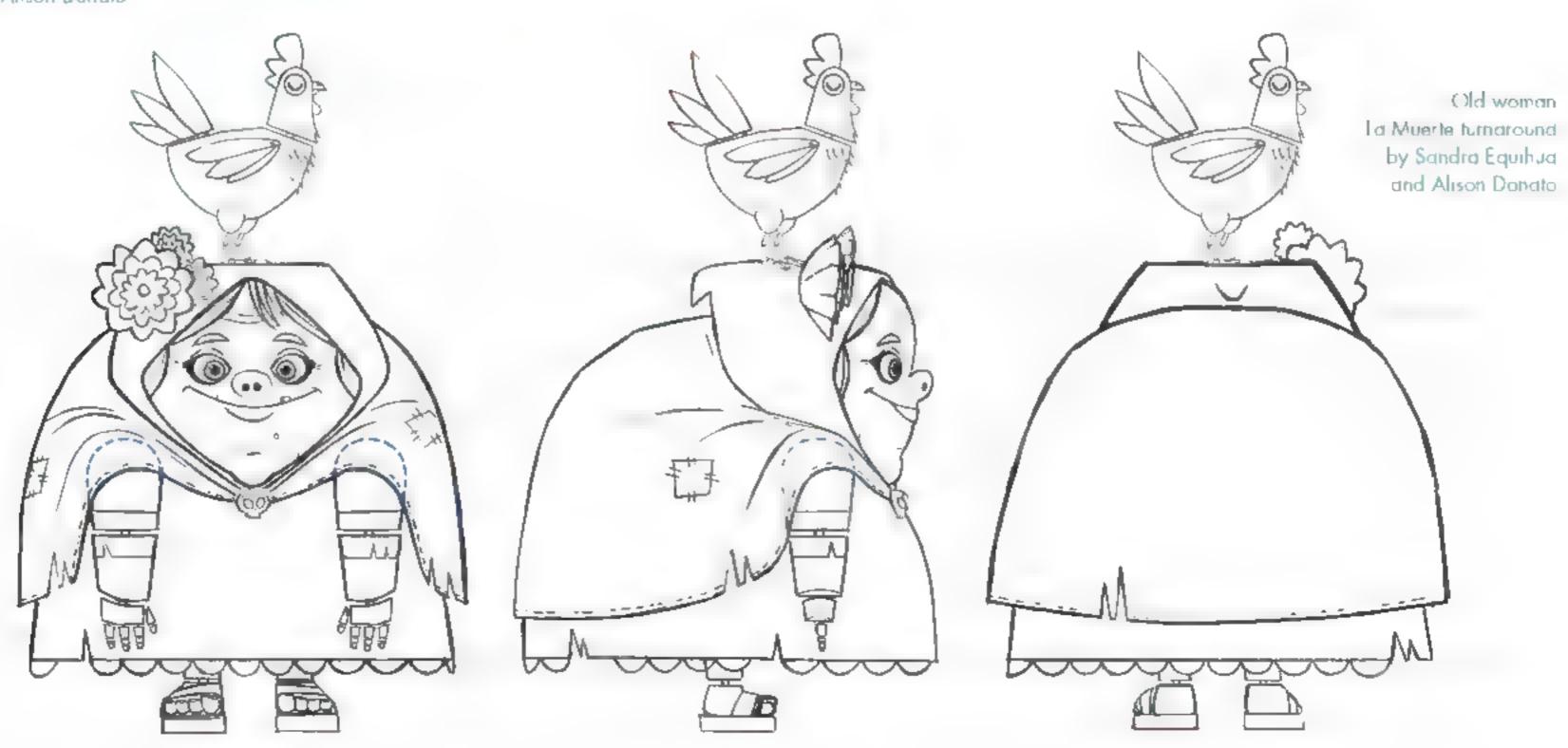




Old woman La Muerte character design by Sandra Equihua paint by Alison Donato



Old woman La Muerte original sketches by Sandra Equihua. La Muerte's human disguise is an innocent beggar woman. She was always designed to look full of life. She has a bit of a pig nose and a chicken on her head to symbolize how much she loves animals and vice versa.





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Xibalba first sketches by Jorge R. Gutierrez

# gal strong roulders Tall & slender him more active doign

X balba sketch by Paul Sulivan

### XIBALBA

This mischievous ancient god is the rascally ruler of the Land of the Forgotten. I'm not sure Guillermo del Toro ever knew, but this design is my love letter to his films. I did the first sketch of Xibalba after we had a script meeting. Xibalba is made out of tar (which stains you for life) and everything icky in the world. As opposed to La Muerte, Xibalba thinks mankind is not pure of heart, just like himself. His flames burn green with envy. The only red in his design is in his skull-shaped irises, because he only has eyes for La Muerte.



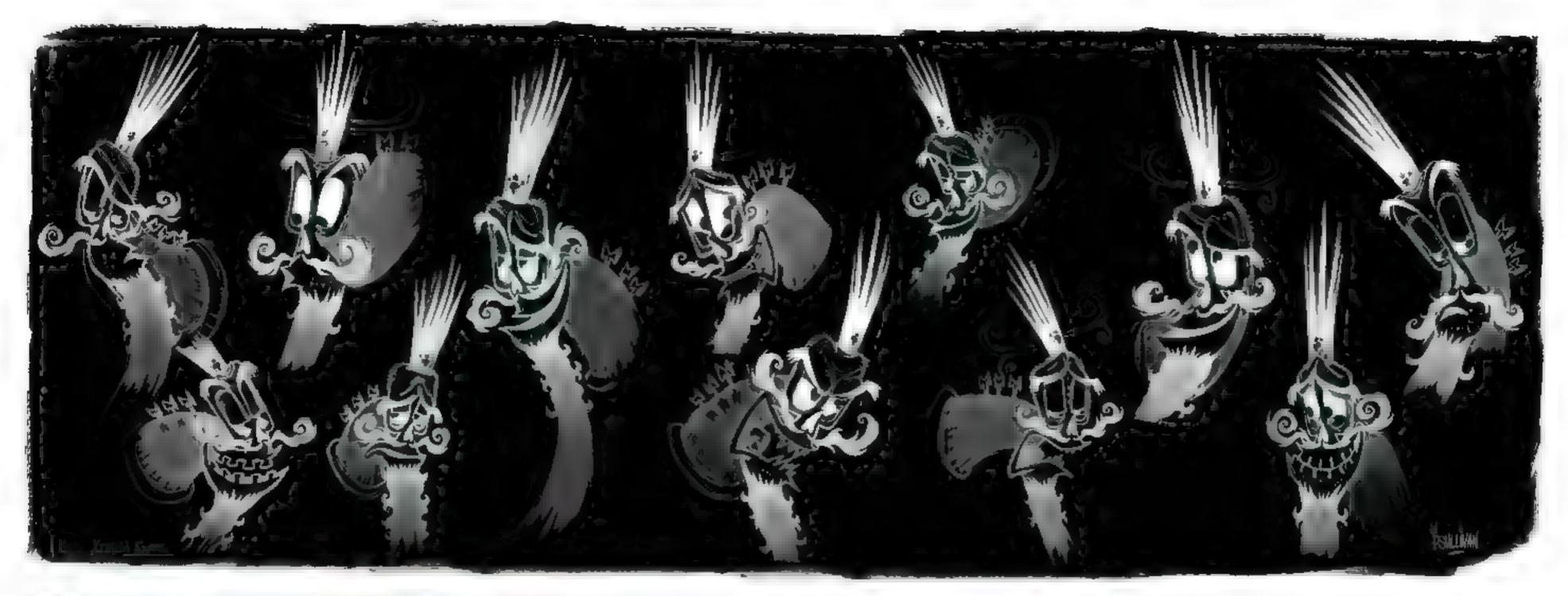
Xiba ba wing design by Paul Sul van



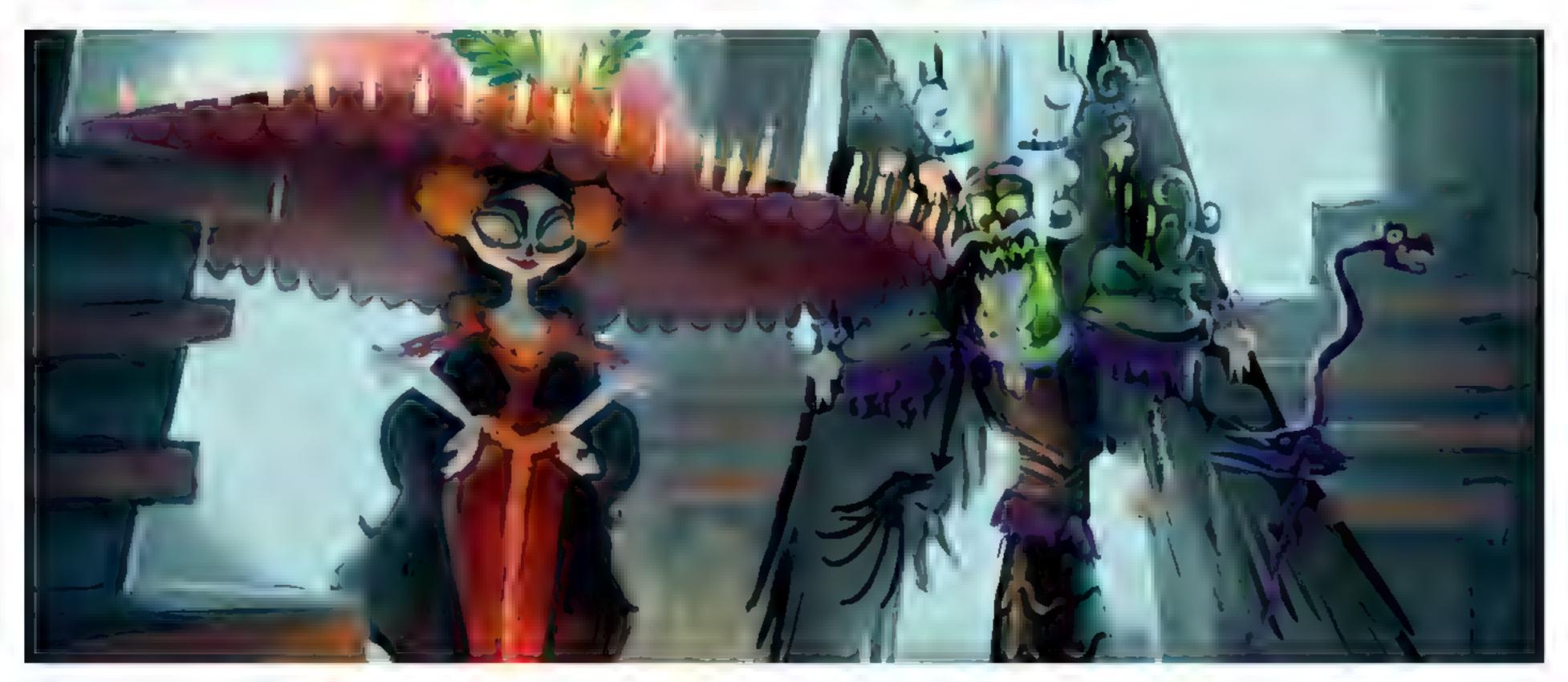
In order to make him feel younger, we decided to trim his long white beard. The new mustache-to-beard relationship became more of a scorpion shape, which I think reflects his personality even better.







Another thing I really wanted us to push with his face was the idea of having pointed teeth for when he was angry or evil and square teeth for when he was being more honest. And then no teeth and stick, curved mouth lines for when he was being charming, which was most of the time



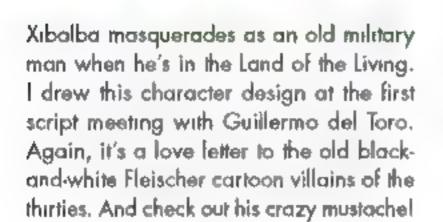
natural complications of true love

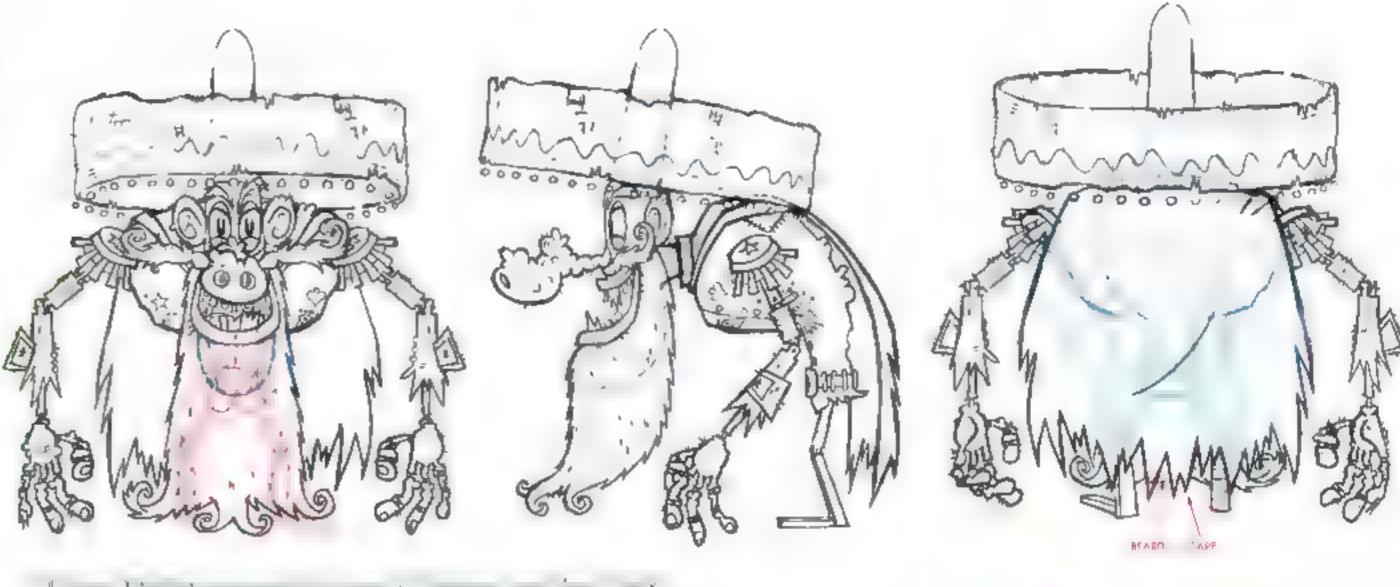


Table in the recent through the second through the



The Medal of Everlasting Life by Jorge R. Gutierrez. The medal design is full of symbolism: a black heart, with a green flame of envy and the colors of Xibalba. It had to look cool enough that any kild in San Ángel would want it. But it also had to look like it could hurt you just for touching it.







Od man Xibalba original first sketch by Jorge R. Gutierrez (left), acting exploration by Andy Bialk (center), paint by Sarah Marino (right)



Chakal ong nal sketch by Jorge R. Gutierrez. This was the very first sketch of Chakal, which I drew in pieces and edited together. I always wanted his shape to be that of a monster.



Chakal sketch by Paul Sullivan



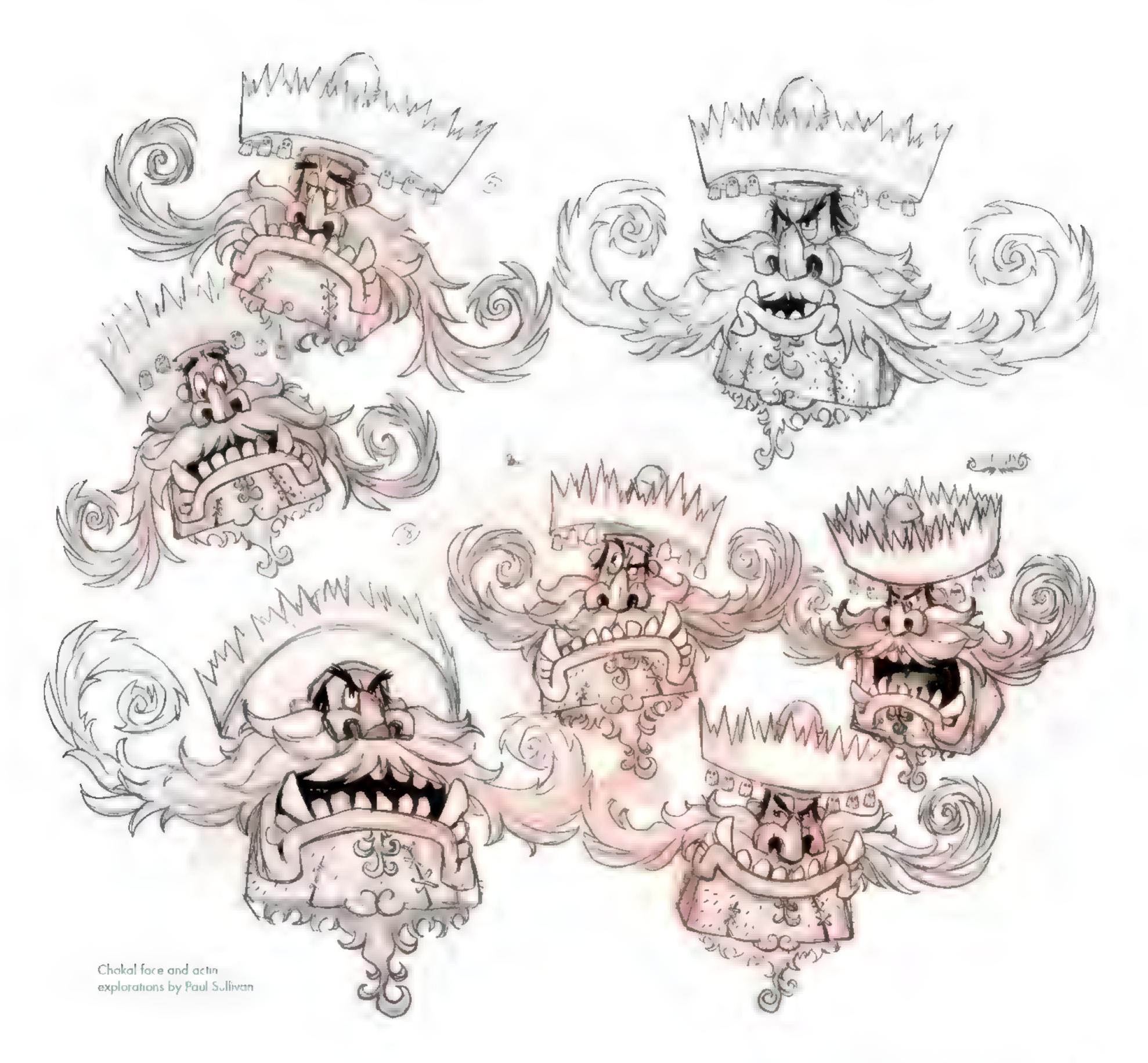
Chakal sculpt by Simon Varela, Oscat Cornejo Rafael Moran, and Vlad mit Ca deton

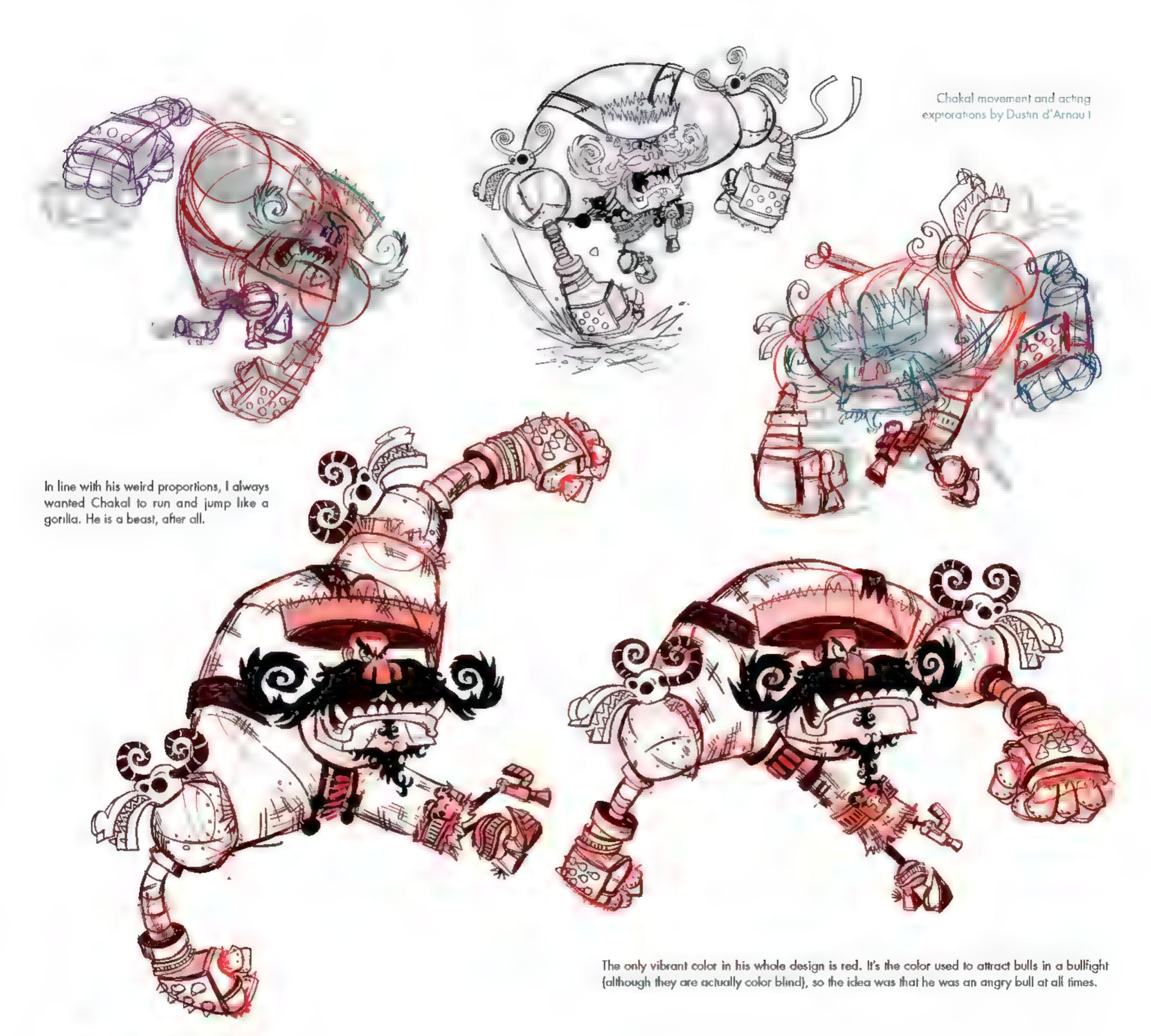
## CHAKAL & BANDIDOS

A beast of a man, rumored to have been raised by rabid wolves, and a symbol of machismo gone bad, Chakal is my love letter to all my favorite Mexican-bandit villains in all the Sergio Leone spaghetti westerns. Just as all the good human characters are made out of wood, the bandidos are all covered in rusty and sharp metal. They don't need guns; they are the weapons themselves!











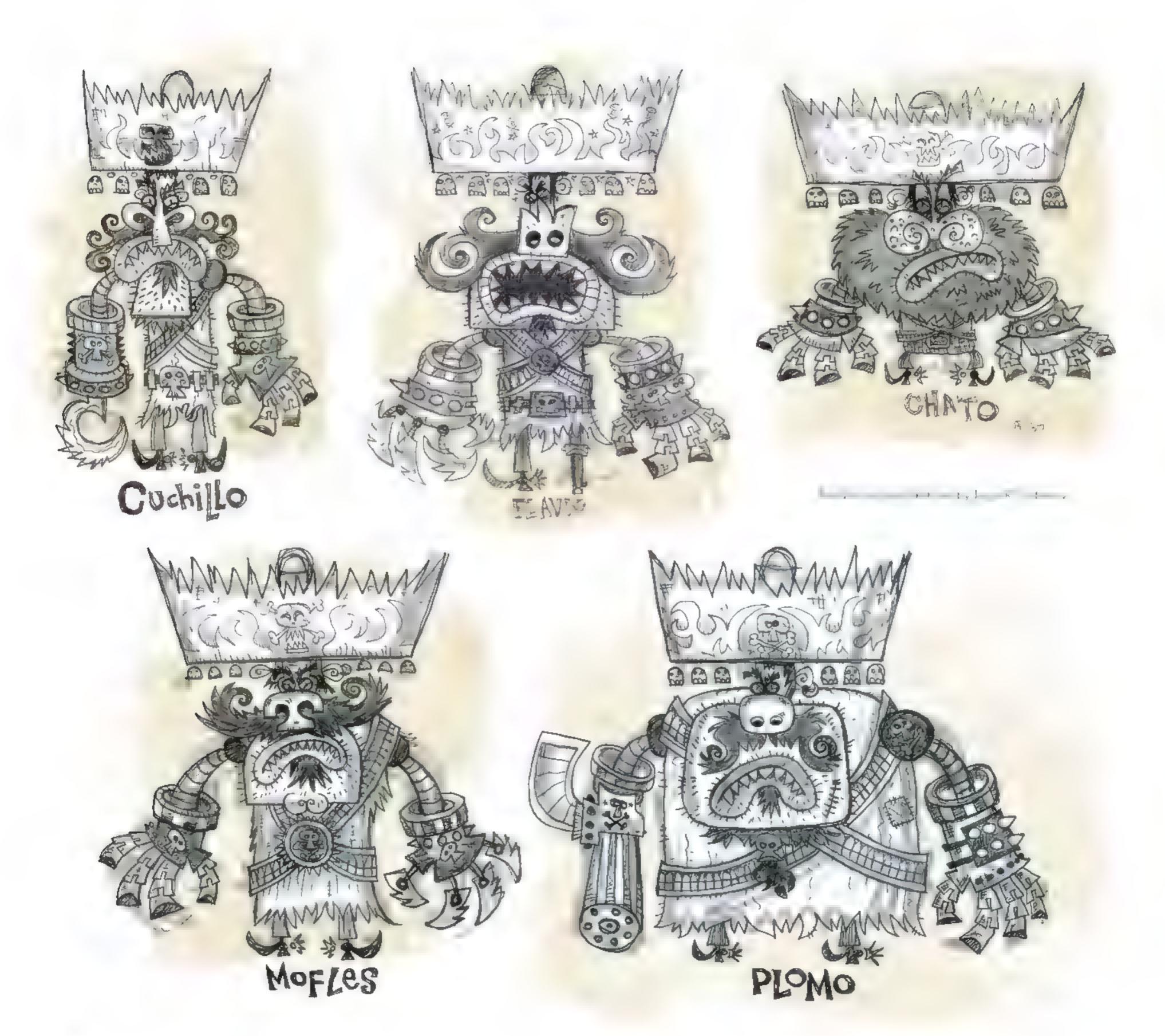
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The final model of Chakal! His arms are able it





I remember sketching these guys while in Tijuana. They were colored to feel dirty and stinky.

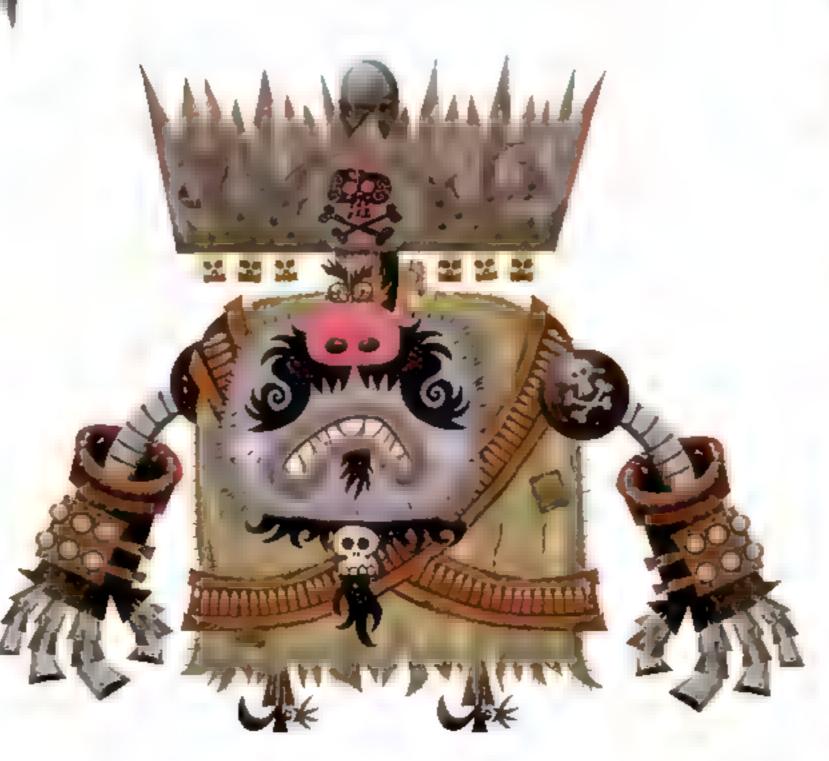




Bandido lighting key by Yashar Tahtolkassar



Bandido paints by Jorge R. Gutierrez and Sarah Marino







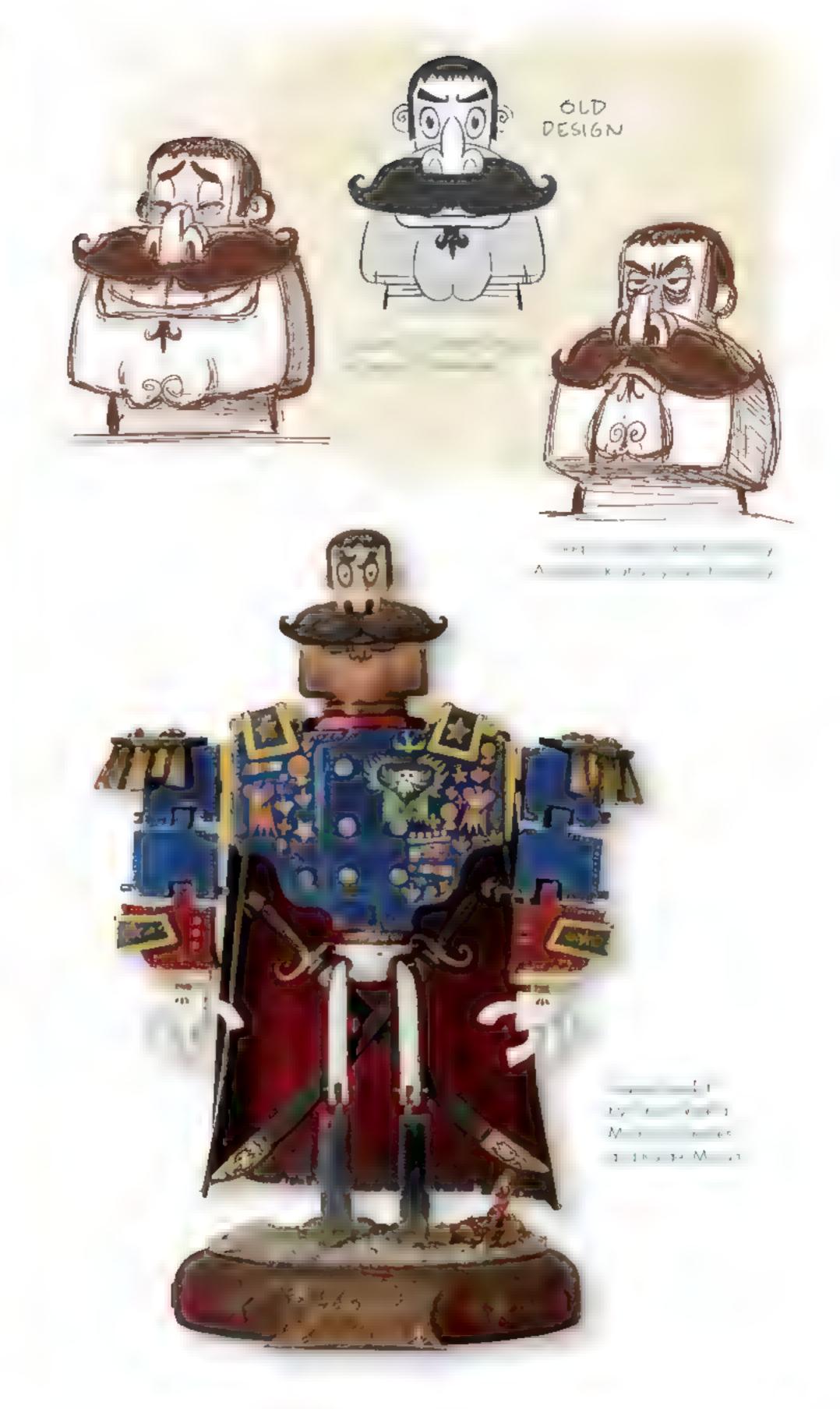
paquintoriginal design by Jorge #300 Julienus

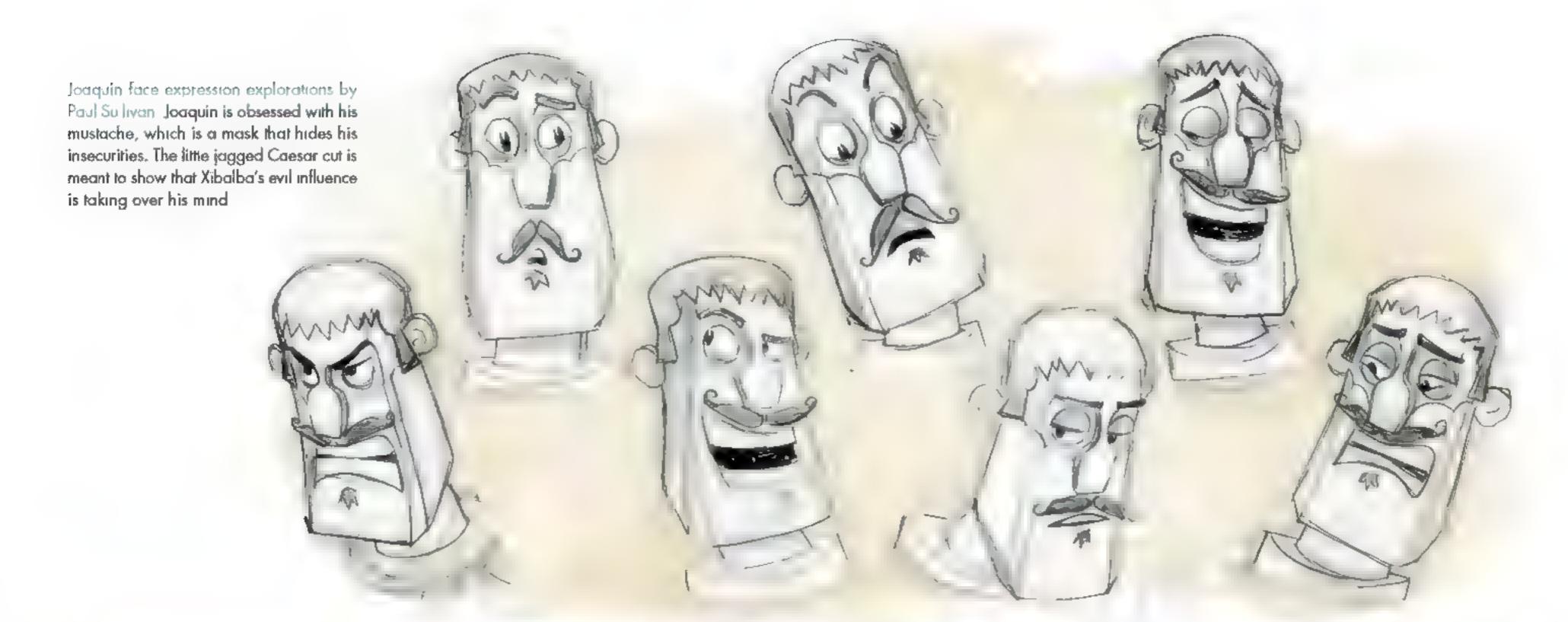


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## JOAQUIN

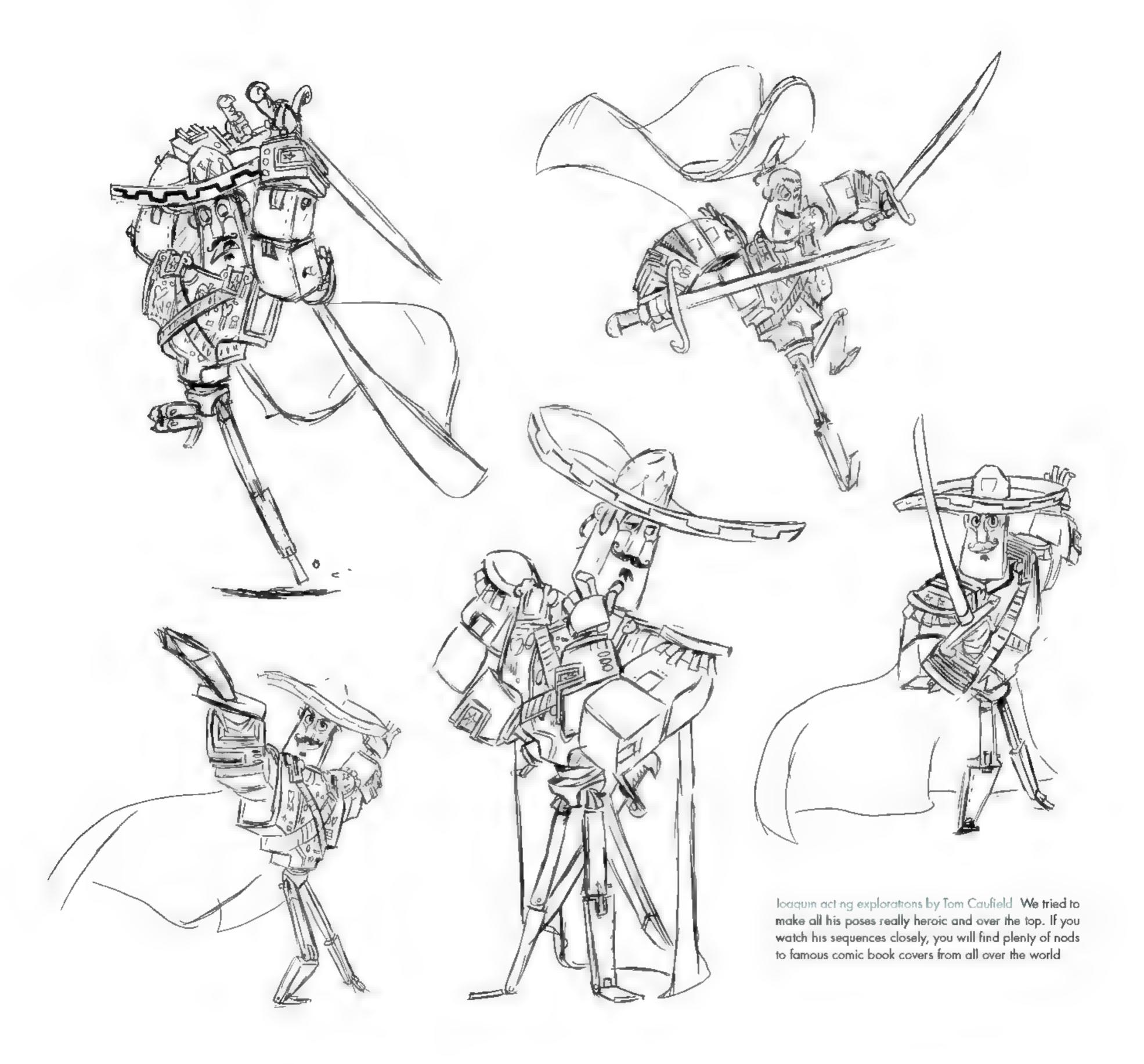
The superhero of San Ángel! Women love him, men want to be him! Strong, rich, funny, brave, and super macho, he is the world's most awesome mustached man. Manolo's best friend had to be very likable so that the love triangle with Maria felt balanced.

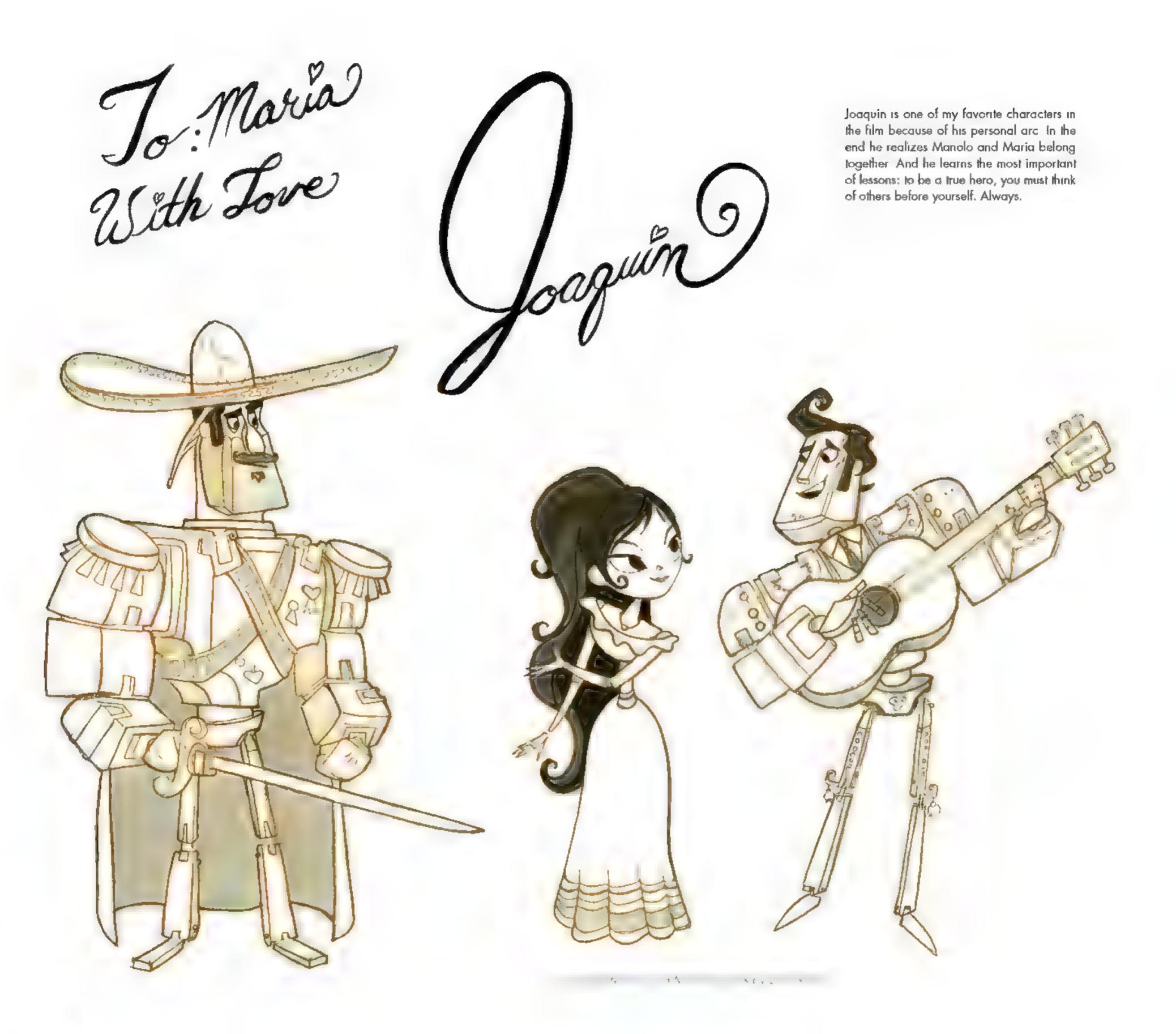




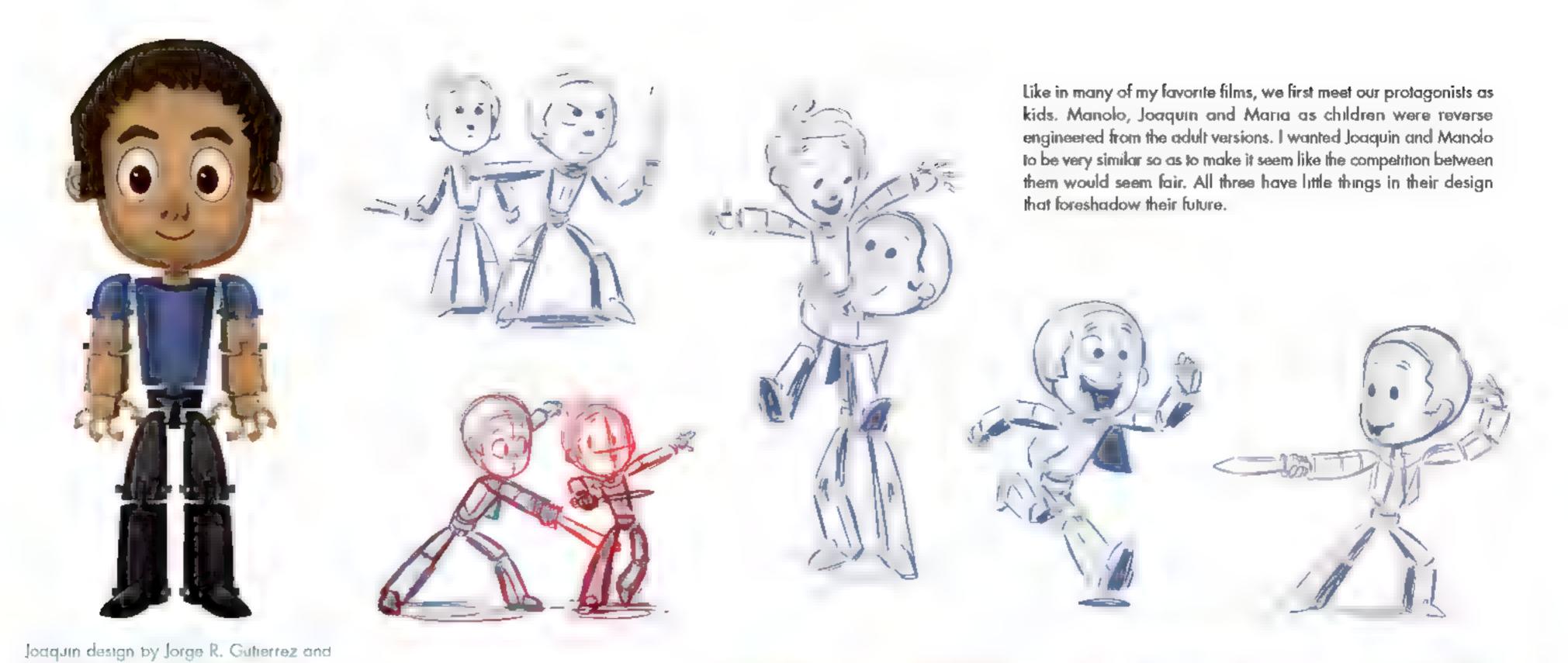


t programmed and bandoleers immediately make him a Mexican revolutionary hero



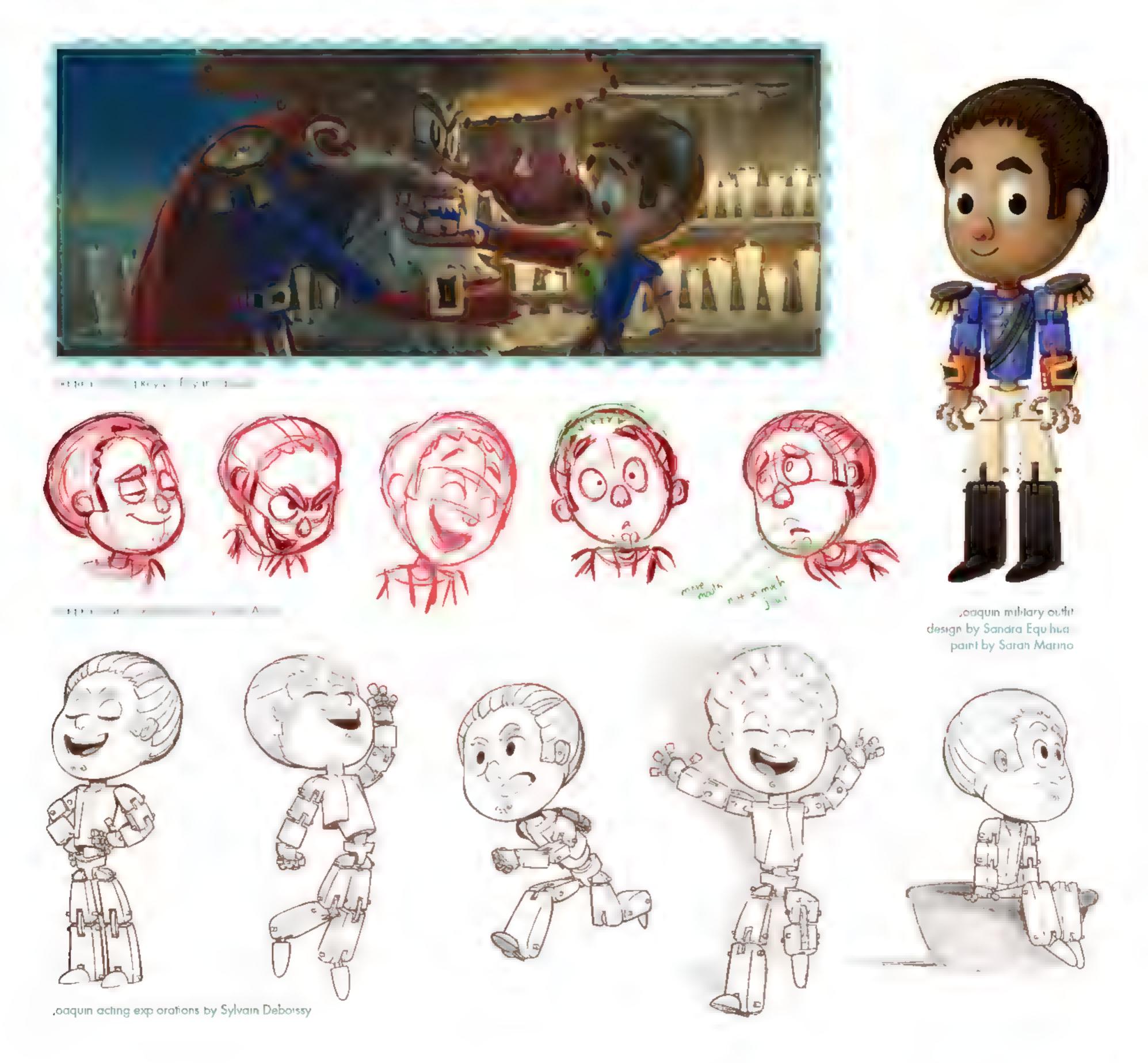






Sandra Equihua, paint by Sarah Marino Manolo and Joaquin acting expiorations by Jesse Aclin

In the state of th black military-hero cape and helps hide his medal from the town.







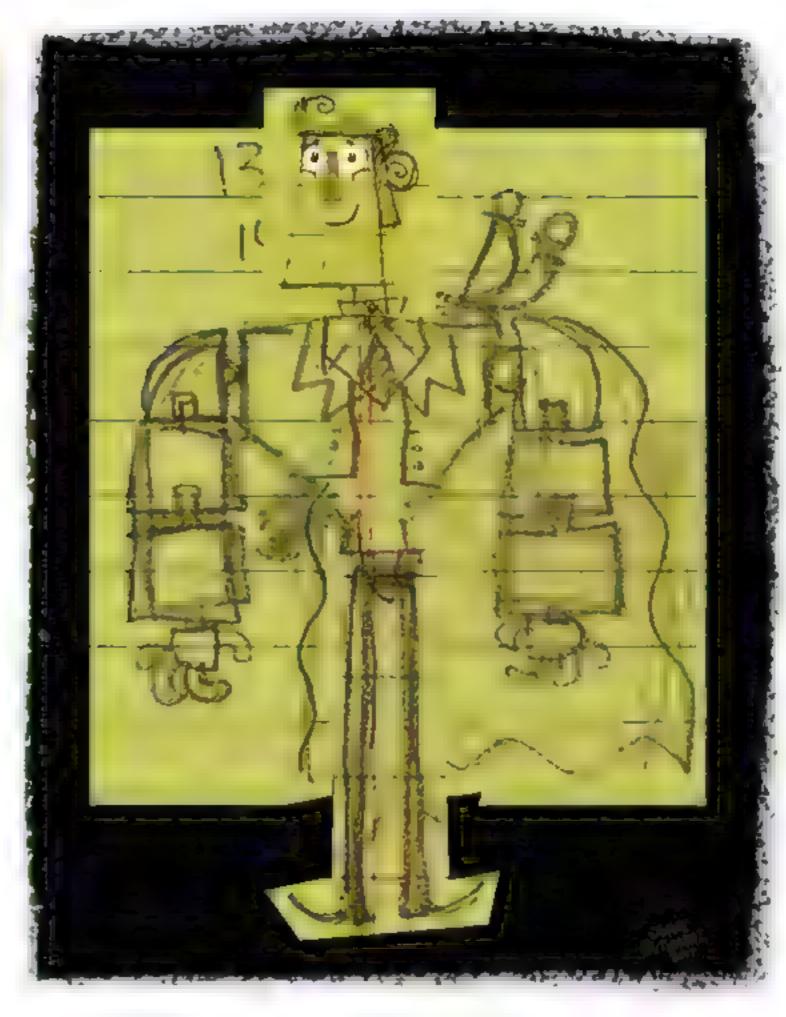
These were the first-ever sketches of Manolo. From day one, I always imagined him with this very specific sishouette (huge upper body, super-thin legs) and curlicue hair, with the weight of his family and their bullfighting traditions crushing him down.



Manata first sketches I y Jorge R. Gutterre

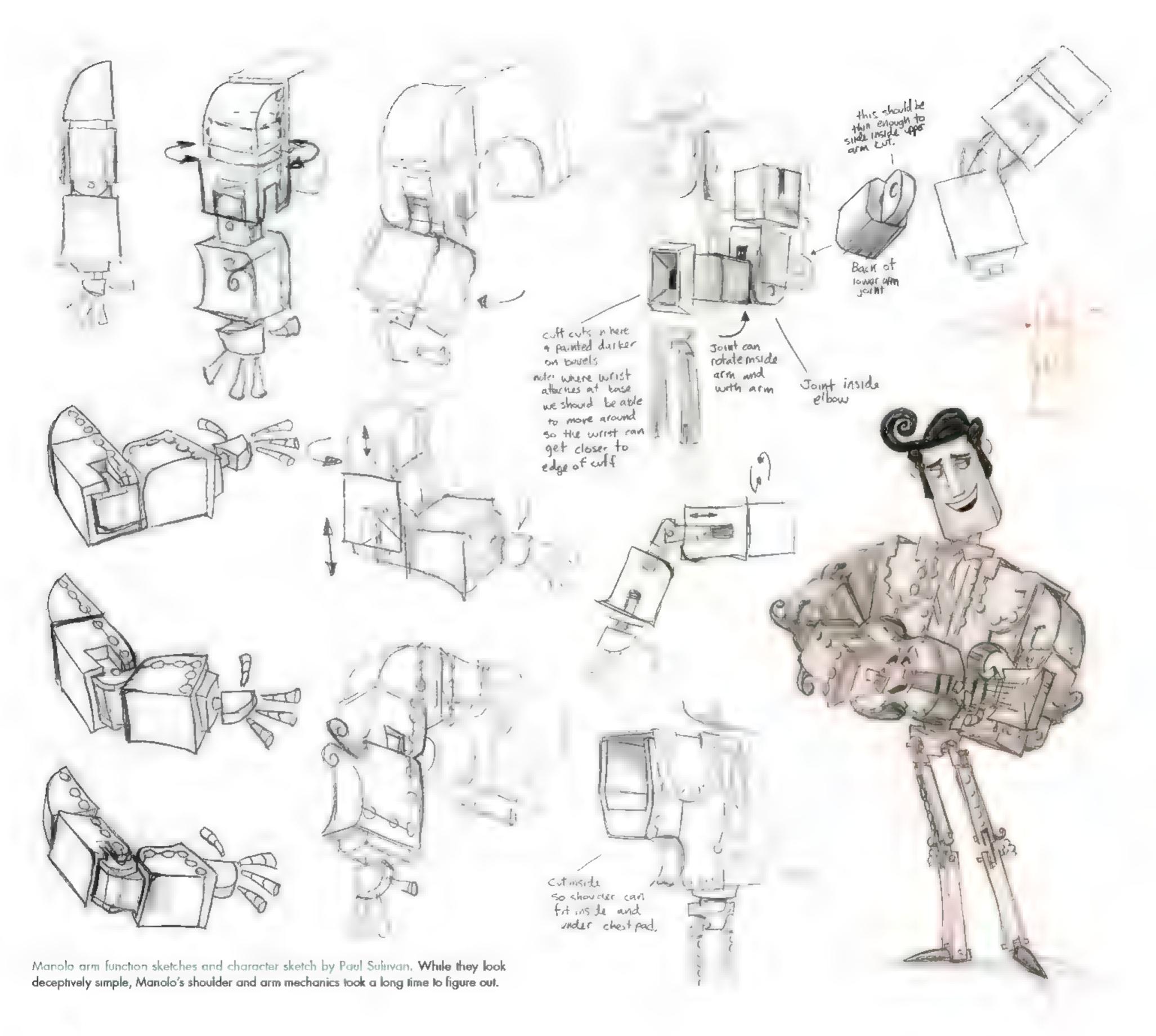


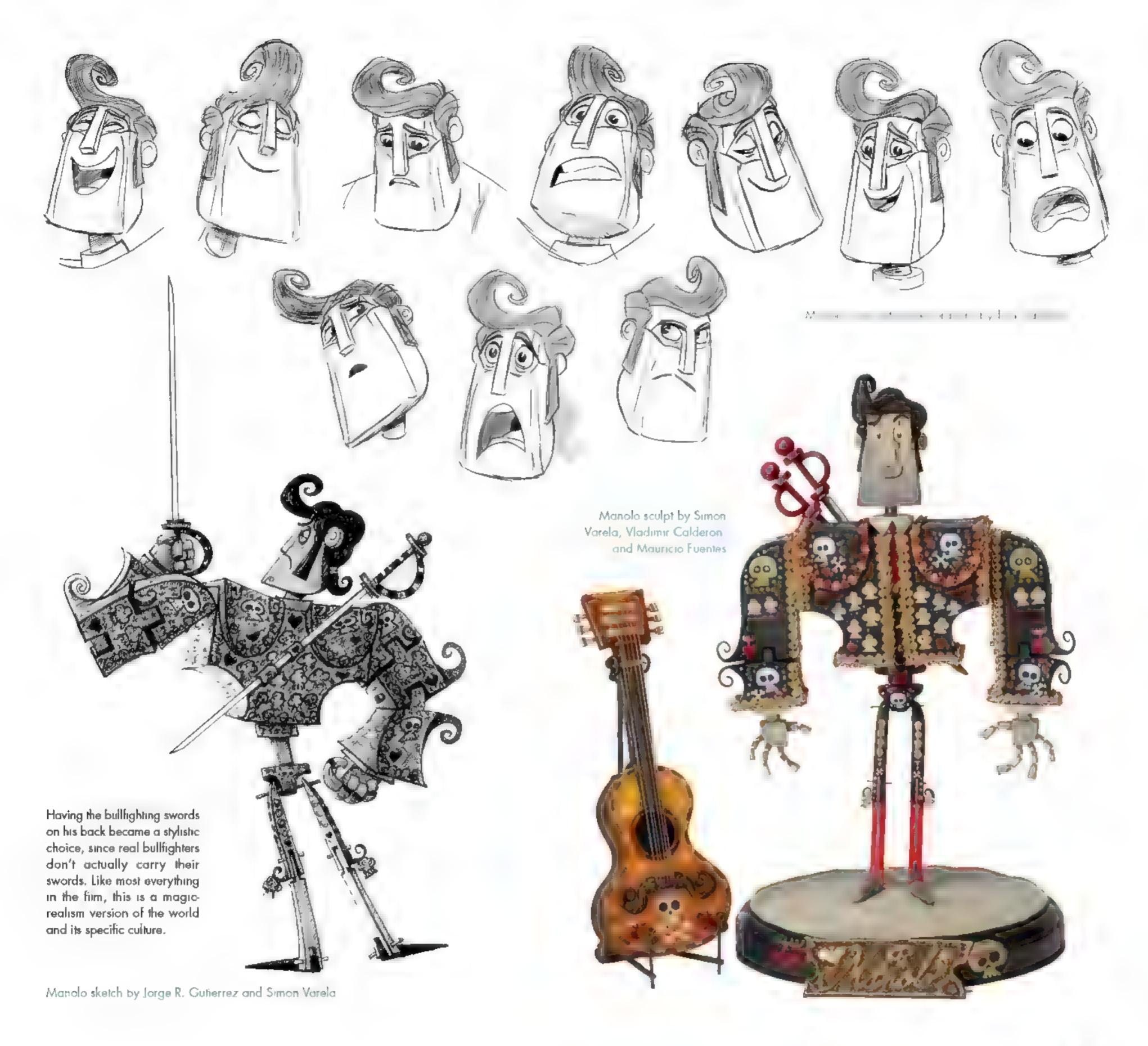
Manolo face explorations by Paul Sullivan



## MANOLO

Our hero. Born from a long line of spectacular bull-fighters, he is the youngest Sanchez in San Ángel. But unlike most of his super-macho family and to the dismay of his father, Manolo dreams of playing the guitar. Specifically for Maria, the girl of his dreams. I named him Manolo because that name has some major bullfighting connotations (Manolete is one of the most famous bullfighters in taurine history) and because it has the word man in it. You see, Manolo is, after all, the everyman.







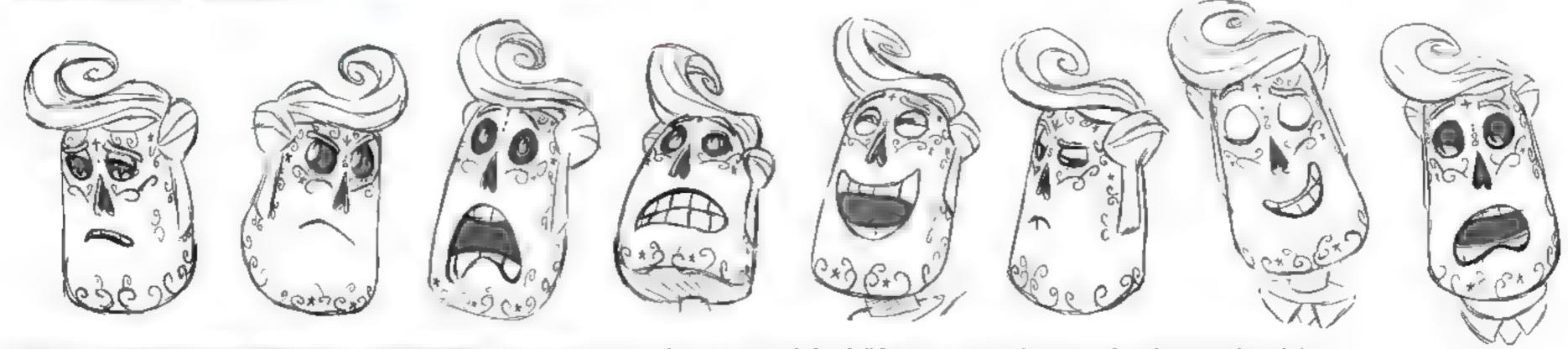




Skeleton Manolo paint by Paul Sull van

When it came time to design the skeleton version of Manolo, I really wanted him to look as close to the living version as we could get, so only his face and hands changed. I wanted it to be clear that he is the same exact person, just "living" in a different world. And I really wanted to make the skull or calavera version of him super stylized and charming. If you look closely at his nose, it's an upside-down heart.





Skeletin Man are a raise to that if a line. As you can see, getting him to emote with this skull face was easy, as long as we kept things simple and clear.

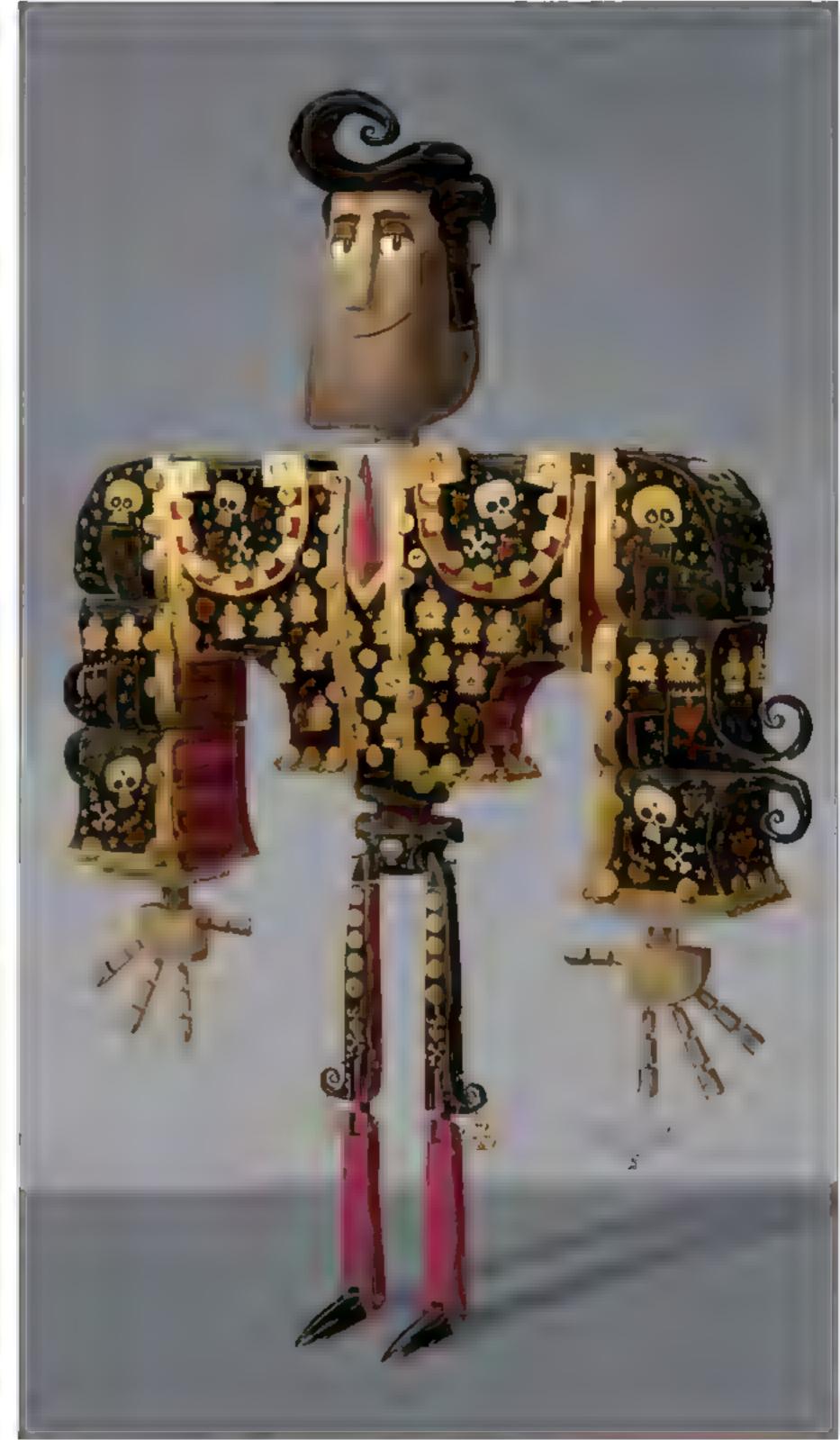




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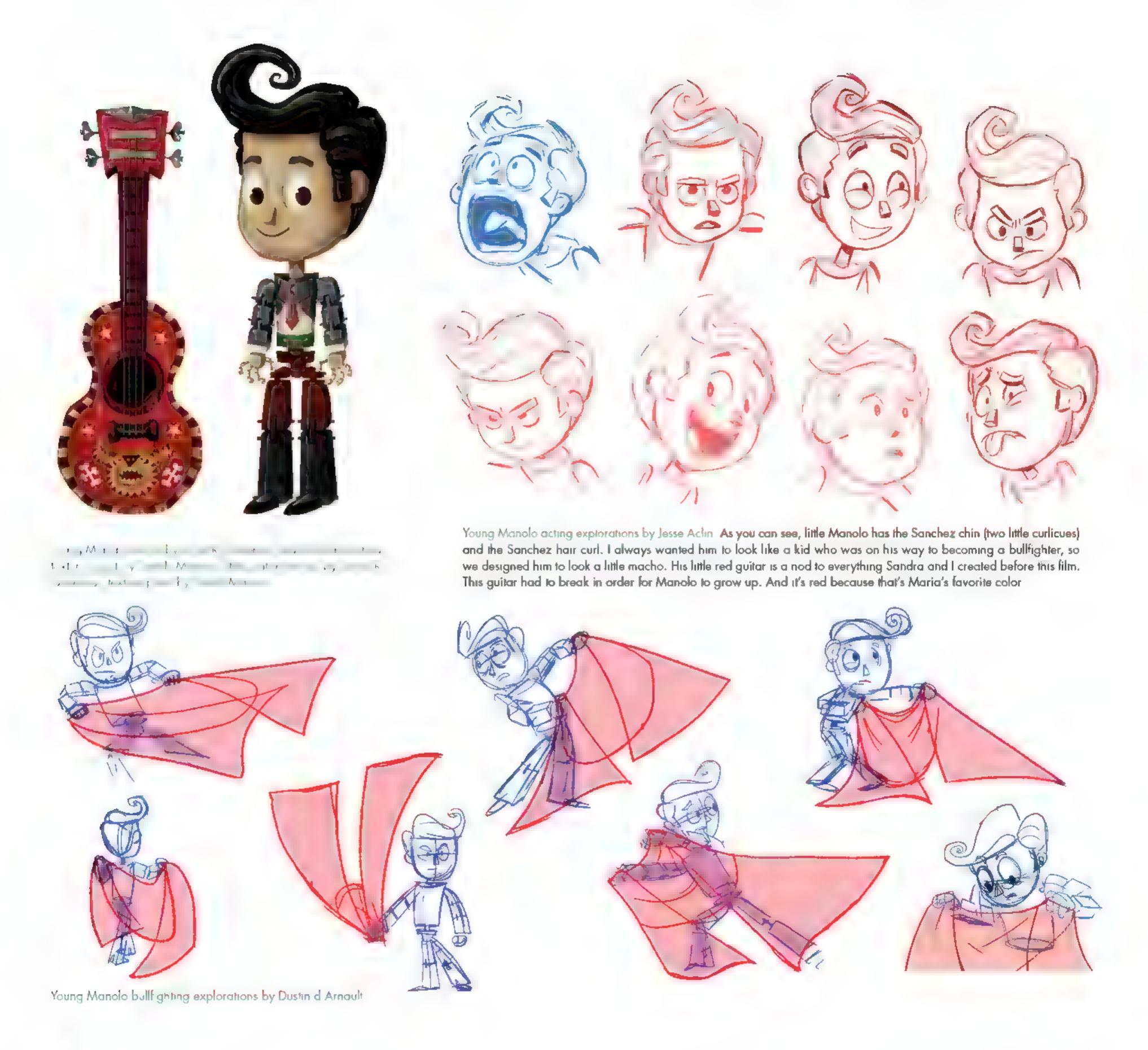






Manufacture parameters and While working on the Manolo model, our beloved art director, Paul Sullivan, managed to climb into my brain and mustachioed heart and somehow figure out exactly what I was dreaming of. These two paintings are proof!







Adios, Amigos" color key by Paul Cheng





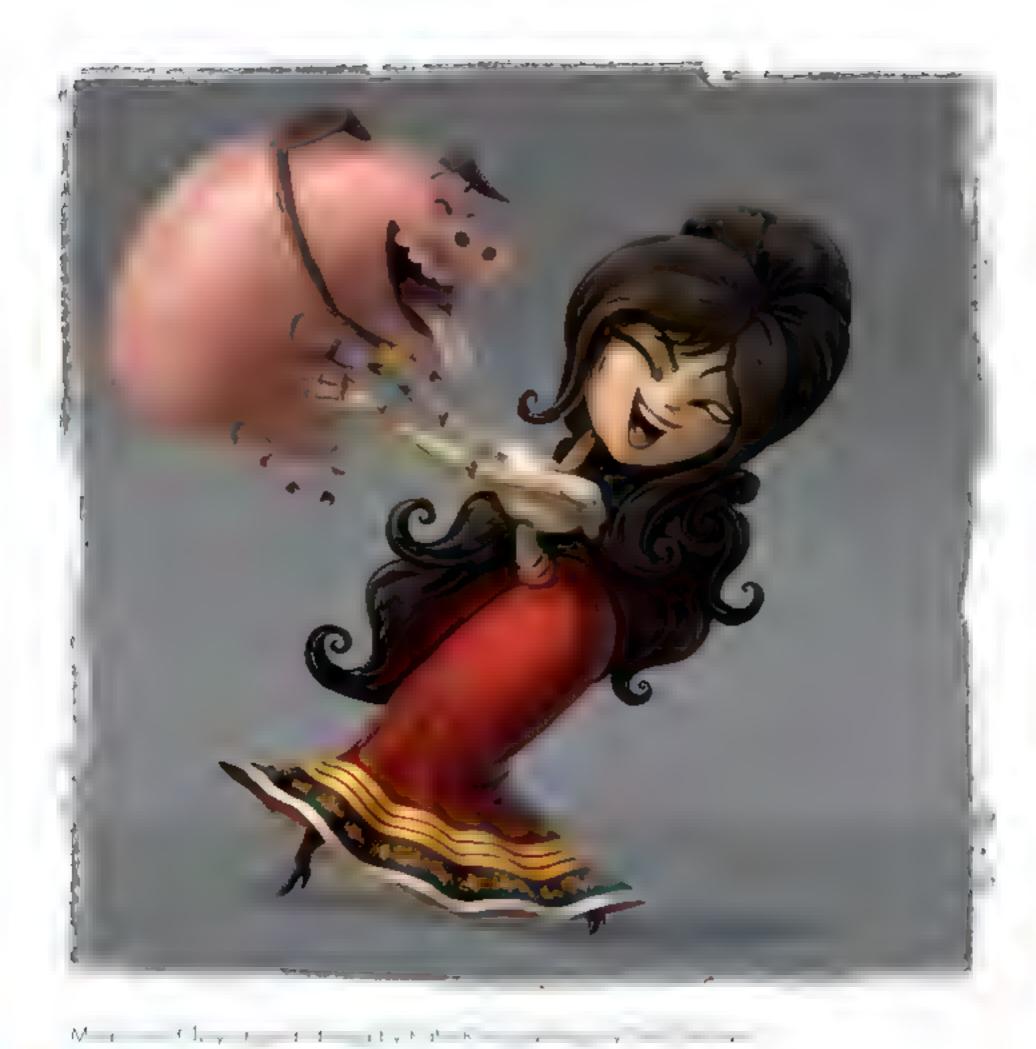
Young Manolo design by Jorge R. Gutterrez and Sandra Equihua, texture paint by Sarah Marino



Young Manoro acting explorations by Sylvain Deboissy Little Manolo is actually based on the protagonist of my CalArts student film, Carmelo. The idea for the Mexican wooden puppets came from his design while I dreamt of making an animated feature about my love for the Day of the Dead and my culture in general.



Young Manol K , t 10 Sullivan



Maria's fan design by Sandra Equihva, texture paint by Sarah Marino Maria's personality was inspired by all the strong women in my lifer my wife, my sister, and my mother. Her look was inspired by my favorite Mexican actresses from the golden era of Mexican cinema.



Maria wedding dress (left) and ballroom dress (right) by Sandra Equihua

## MARIA & CHUY

The jewel of the town! The general's daughter! The love of Manolo and Joaquin! Maria is all that and more. Way more! But she's no damsel in distress. Incredibly smart, humble, fierce, and kind, Maria is unlike any girl the town has ever seen. Chuy, her pet pig, is a symbol of her rebellion and her cause: freedom of the oppressed.



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Material is the soul, then our Maria has an incredibly large soul. And I love cute anime girl designs





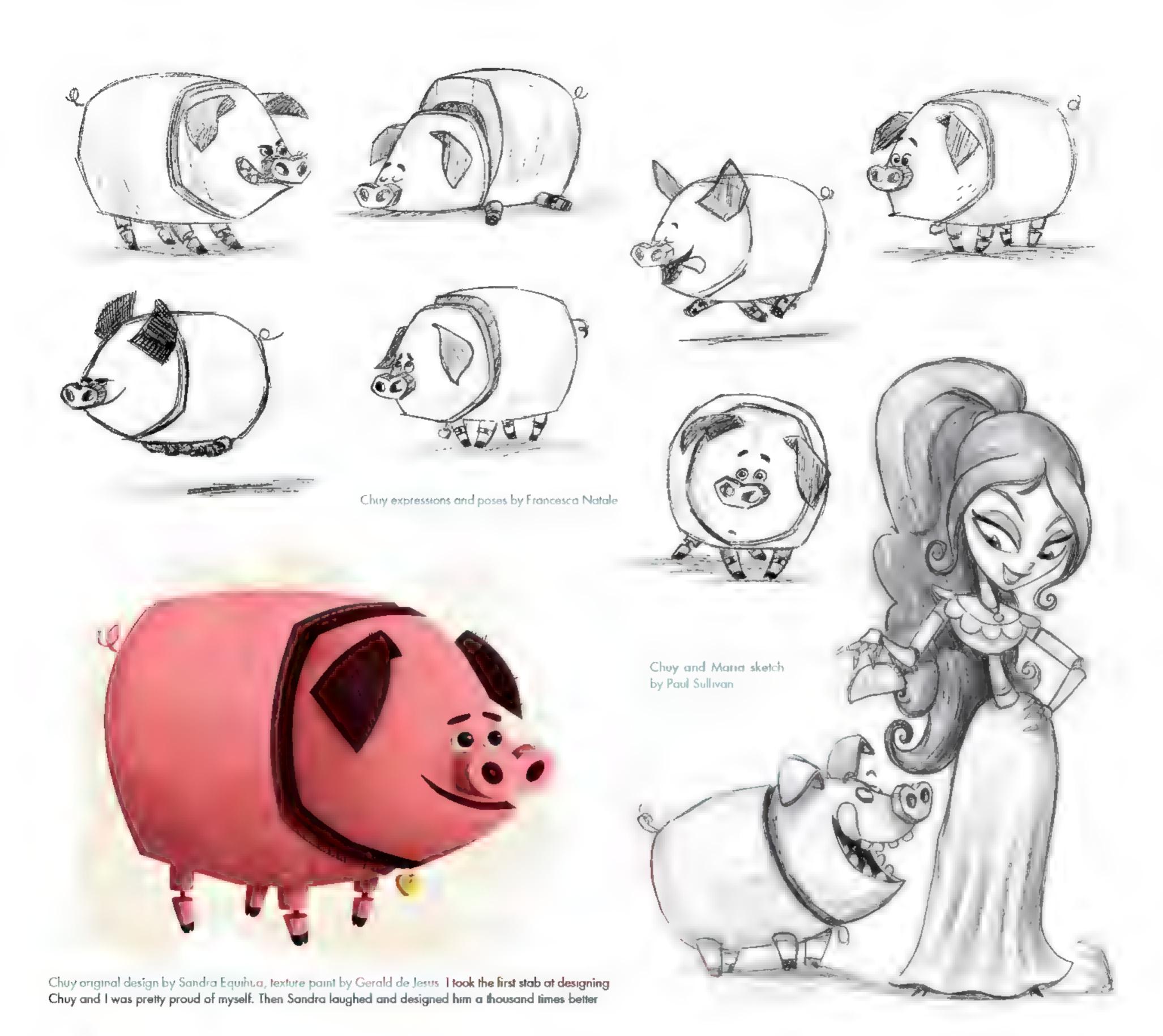
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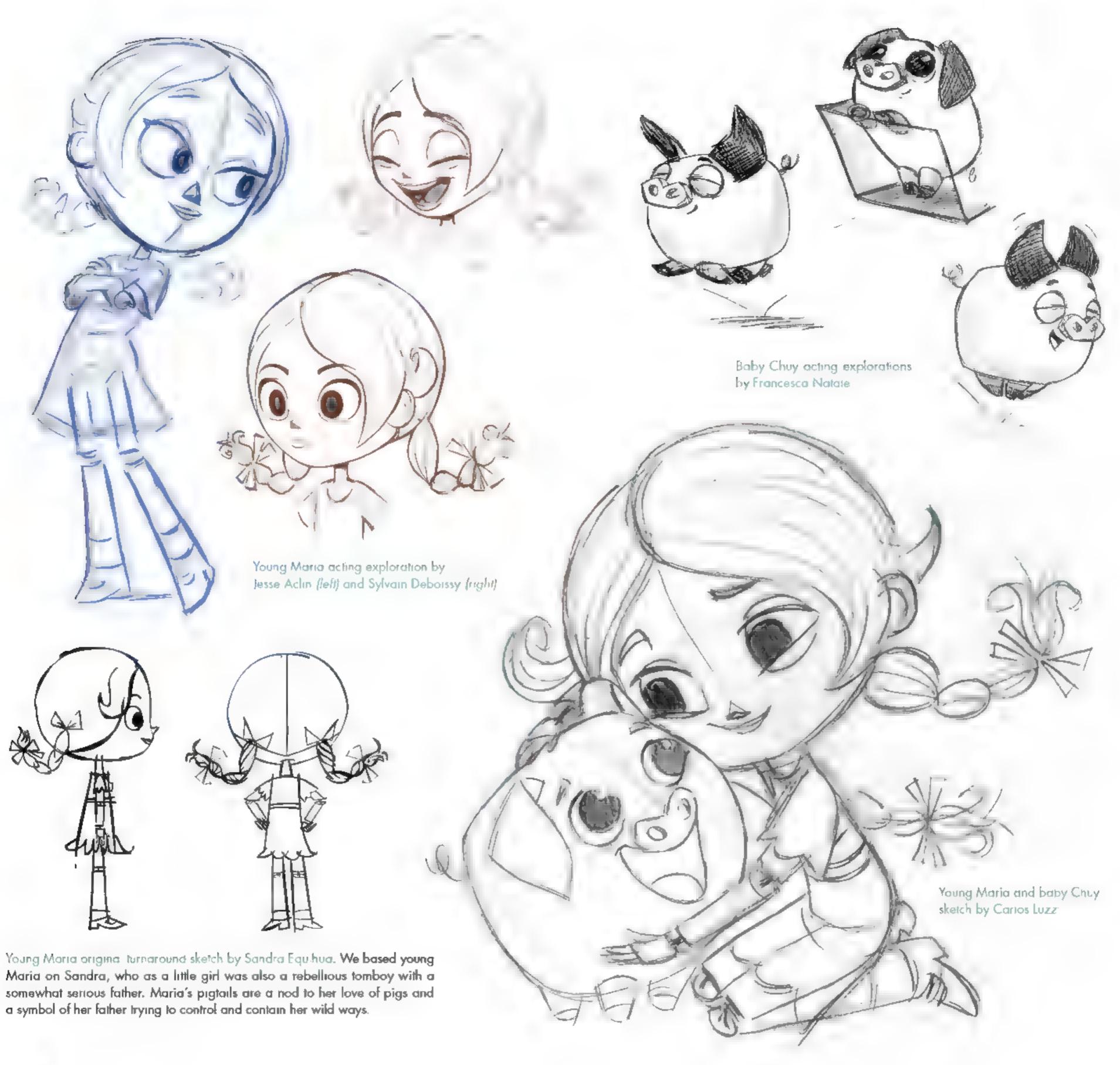
Her outfit is very much a nod to Frida Kahlo. Frida wore folkloric Mexican clothing as a statement of her rebellion and an embrace of the people's culture in Mexico.



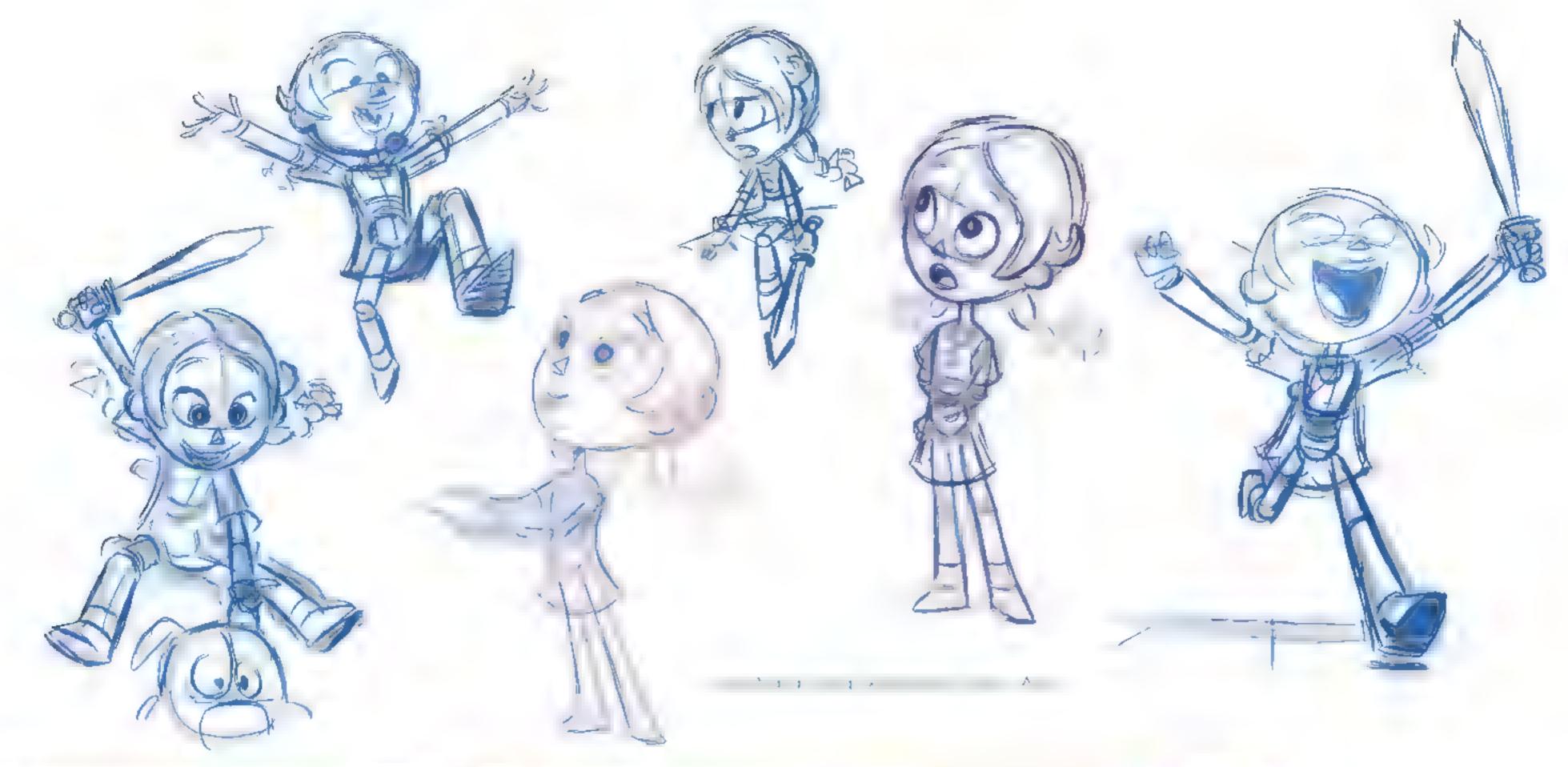




Chay and Maria expressions and poses by Tom Cauheld



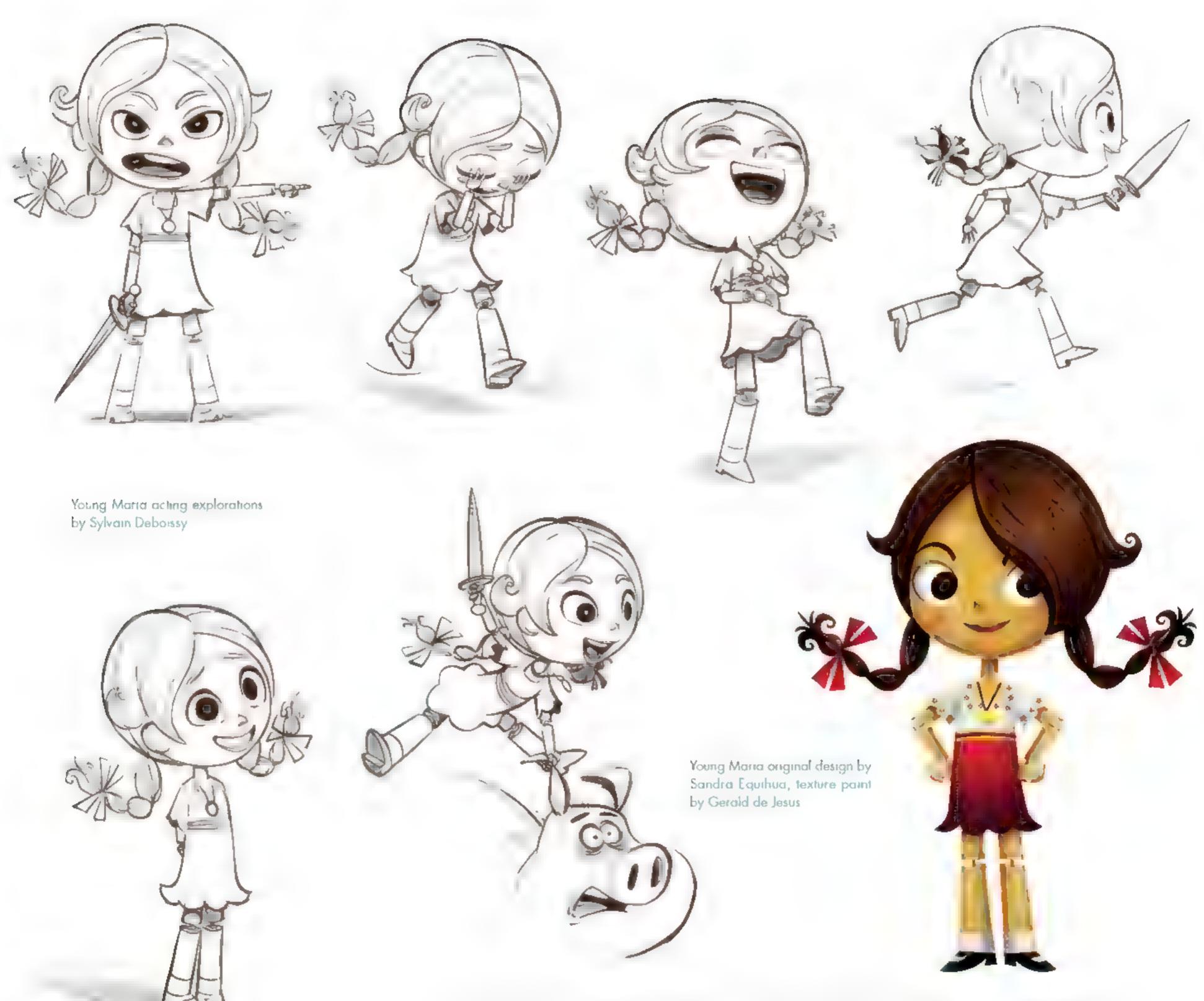






Paul Sellivan. The first intro of Chuy is a big moment in the film for little Maria. We establish early in the story that she is a rebel without a cause. At this very moment, Maria finds her cause

76















Each of our lands is associated with a specific material. In the Land of the Living, our characters and other elements are carved from wood as an homage to Mexican folk art; every detail in our world helps reinforce our story. The wood is a symbol of life and all living things. These paintings are examples of different types of wooden characters and locations we see in the film









We gave each land its own shape and color association before we created more elaborate details. We later established overall design rules that would apply to everything in each land. This way we were able to make sure the design had a different feeling in each land while maintaining a consistent style at the same time. This was the foundation of all the designs in our film.



- Lived in/aged
- Life is tough



DOMINANT COLOR IS A WARM DESATURATED SEPIA

#### MAIN INGREDIENTS

SKULLS
HEARTS
TALAVERA POTTERY & DESIGN
ADOBE & TITLE ARCHITECTURE
WROUGHT IRON
CACTI
COBBLESTONE
PLANTS & GROWTH



85% SQUARE SHAPES



10% CIRCULAR



5% TRIANGULAR

Δr\*, F1 / 10

# MAKING OF

THE BOOK OF LIFE

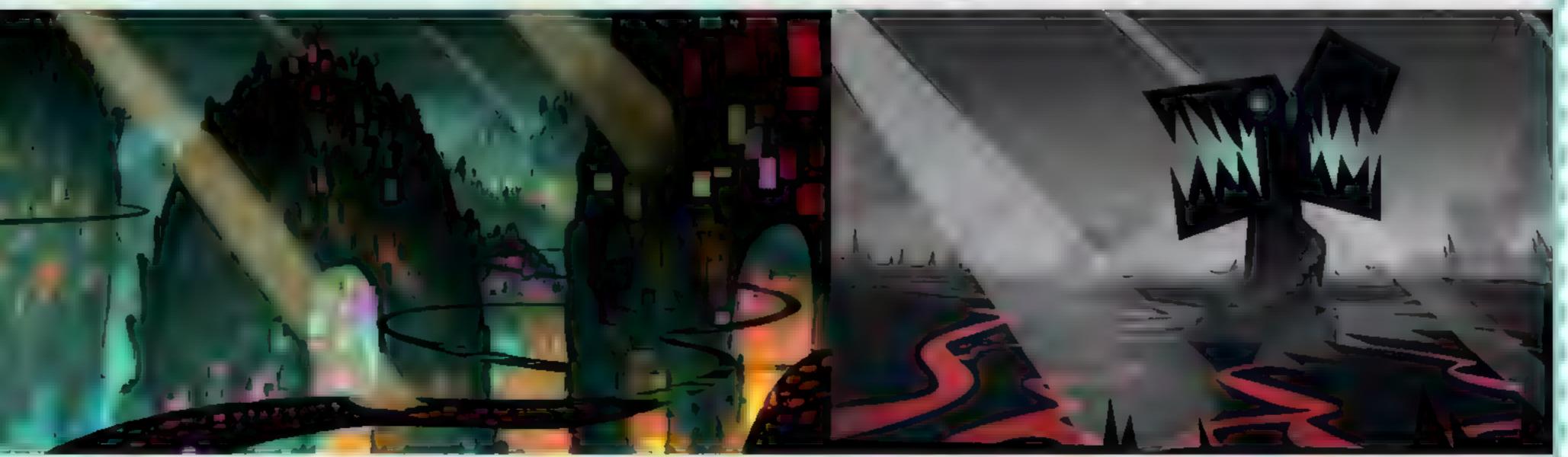


- Happy & whimsical
- Mix of: Mayan,
   Spanish colonial,
   Mexican folk art



## LAND OF THE FORGOTTEN

- **▲ Despair**
- **△** Desperation
- → Sad/depressing



DOWNNANT COLOR IS A COOL GREEN

#### MAIN INGREDIENTS

SKULLS
HEARTS
FLOWER PETALS FLOAT UPWANDS
PLANT LIFE & GROWTH
CIRCULAR LIGHT SHAFTS FROM SKY
PAPER FLAGS
WROUGHT IRON & CANDLES
TOMBSTONES



15% SQUARE SHAPES



80% CIRCULAR



5% TRIANGULAR

DOMINANT COLOR IS A DESATURATED GRAY

#### MAIN INGREDIENTS

STALACTITES & STALAGMITES
ASH FALLS FROM TOP
CHARCOAL TREES
GIANT CHAINS



5% SQUARE SHAPES

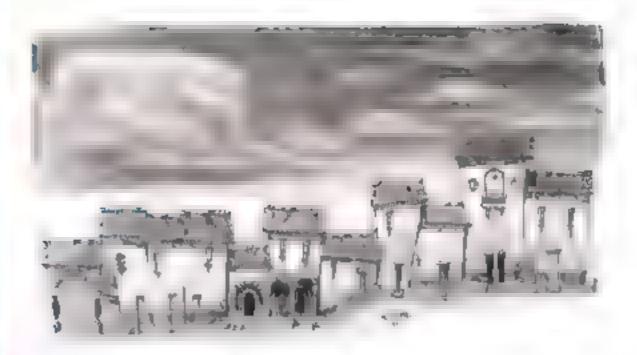


5% CIRCULAR



90% TRIANGULAR



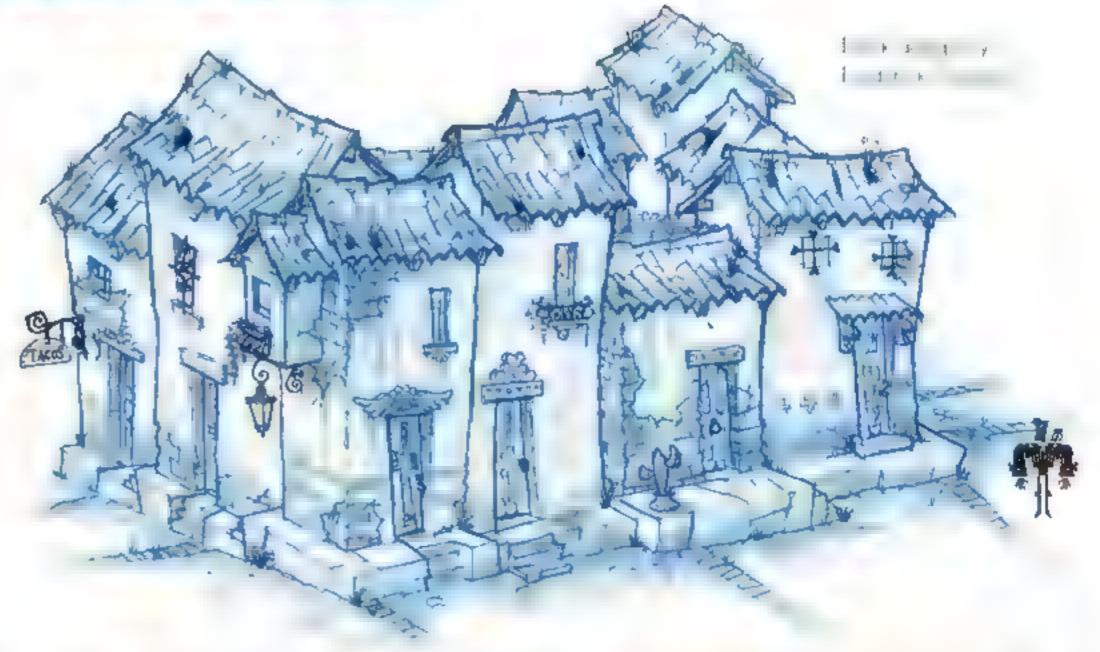


, really wanted to convey that these buildings would fall if they weren't leaning on each other for support. Just like the people in the town. The buildings in San Ángel are top heavy to make them feel more macho, since this is a tough Mexican town.

1 1 1 1 1 1

### LAND OF THE LIVING

In the middle of this land is the little town of San Angel, located in the center of a skull-shaped lake in the middle of a desert. The town is inspired by the real island town of Janitzio in Mexico. The name San Ángel comes from the part of Mexico City where I went to school and fell in love with Día de los Muertos.









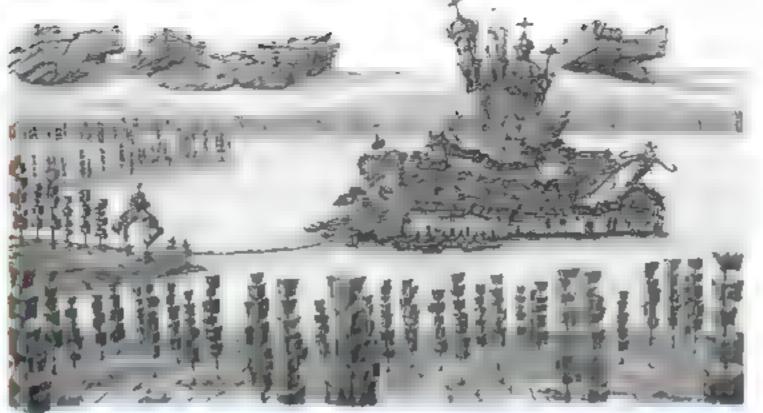






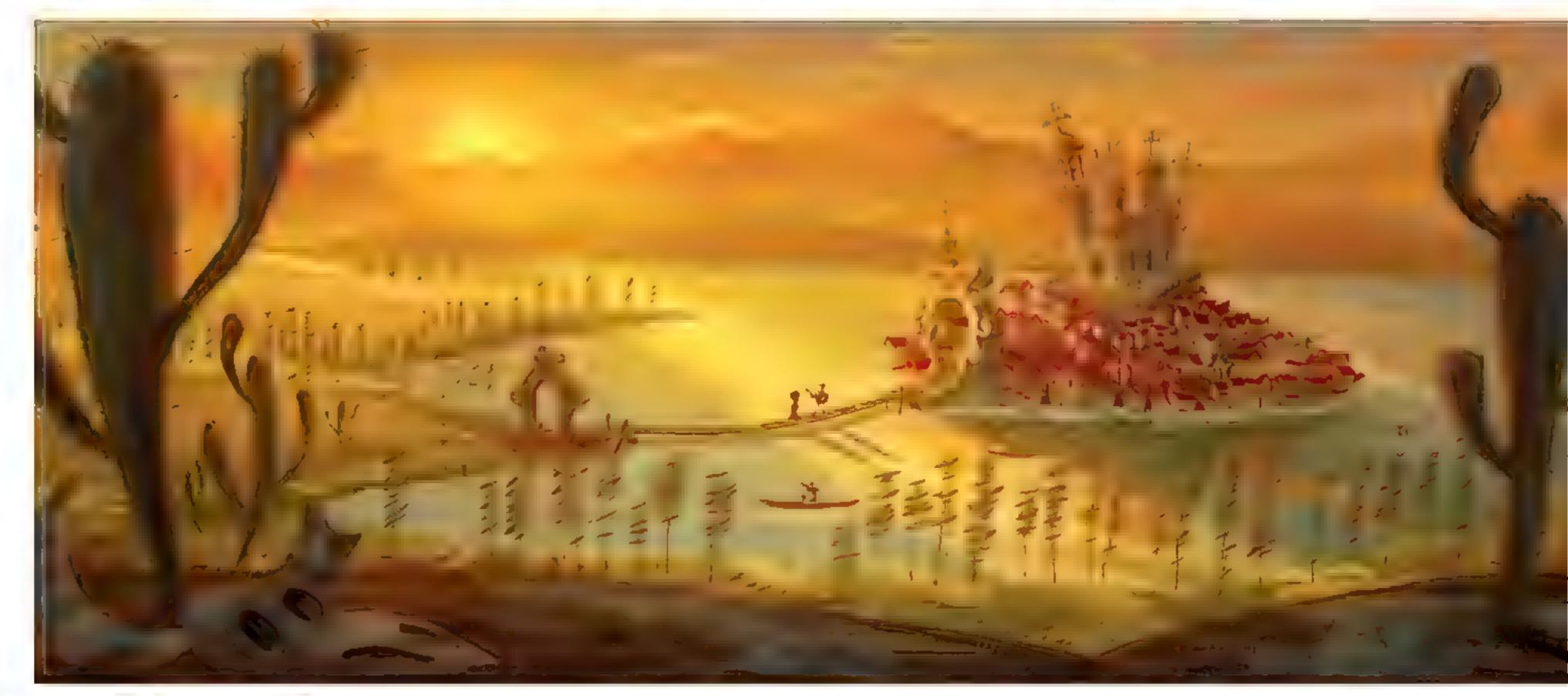
Color script by Paul Sullivan





#### San Angel town design by Simon Varela

The people of San Angel have been through a lot together. They're always rebuilding. You can see strong square shapes in almost everything, from the mountains on the horizon to the roof-tops and the church in the center of the town. These shapes are balanced by round hills covered with cacti, nopales, and agave.



1) Allerandolphic













The colors in this sequence needed to feel happy and nostalgic, since this was the last time the three kids would have fun before they were separated.







. 1 y 1 + 1+ 1

Wild boar house by Paul Cheng The shapes in this land are mostly squares, but we still use circles and triangles in smaller proportions. Every shape has meaning and symbolism and helps us tell our story visually. Even the clouds are square. Our color palette is an homage to spaghetti westerns and vintage Mexican travel posters, with everything rooted in a strong, warm sepia.















Lighting keys by Travis Koller



Took to the second of the second



Lighting keys by Travis Koller and Paul Sullivan





Round shapes are dominant in this land. Architectural elements go off the frame to indicate that this world is always growing and full of life.

Designs by Paul Sullivan

#### OF THE REMEMBERED SHAPES & COLORS

Ruled by La Muerte, this is the most magical and visually unique land in the film. As long as you did something memorable and people loved you, then you would get to go to this incredible place full of life, music, parties, and everything you ever loved when you were alive. It's like the core belief of the Day of the Dead embodied in a magical place. The buildings and shapes are a visually rich mix of Spanish colonial with Aztec, Mayan, and Olmec influences.



Stylized skull shapes are hidden in every doorway, window, building, and arch. They are balanced with wrought-iron hearts and rounded design elements.



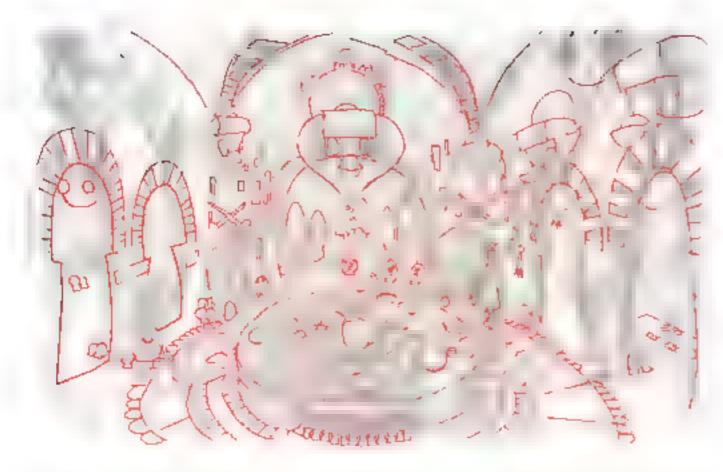
Color script by Paul Sullivan. Knowing this was going to be the most colorful sequence in the film, we really pulled back all the colors before Manolo woke up as a skeleton in this magical realm.



The scale of the Land of the Remembered is massive, and to convey that, we grouped buildings into round formations. All of the corners are rounded to show the age of the stone. The palette is bright and festive and plays off of the dark sky, with a colorful canopy of leaves and flower petals that magically come together to resemble Mayan and Aztec patterns.

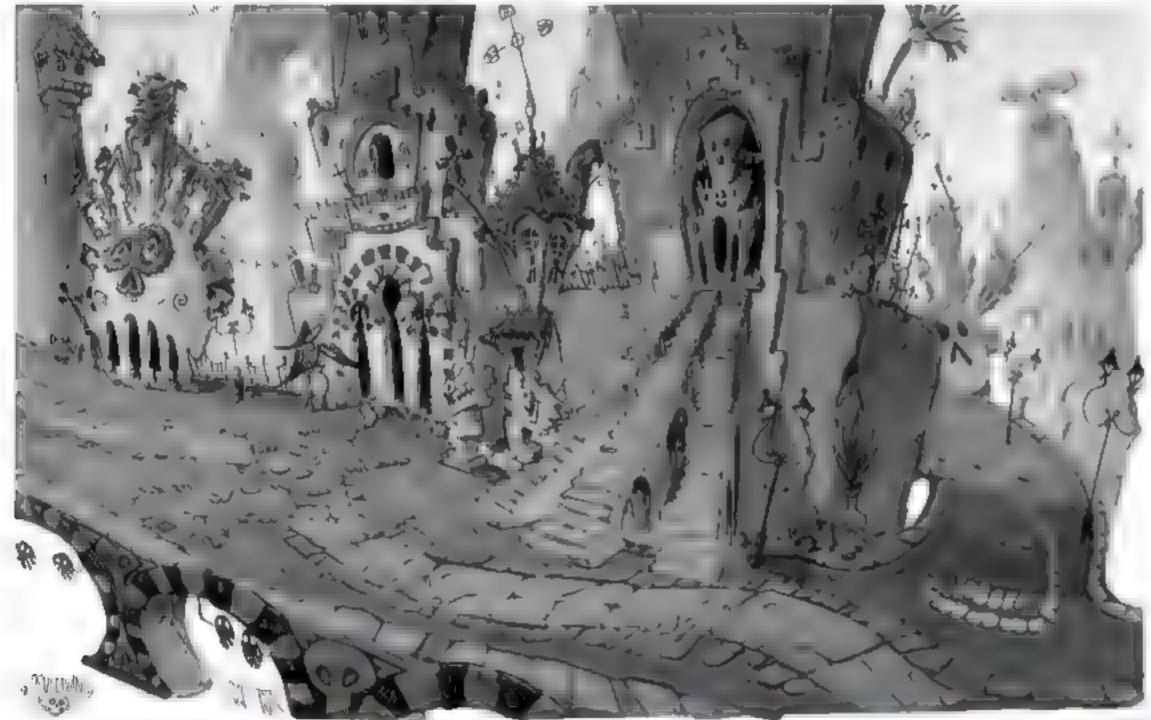


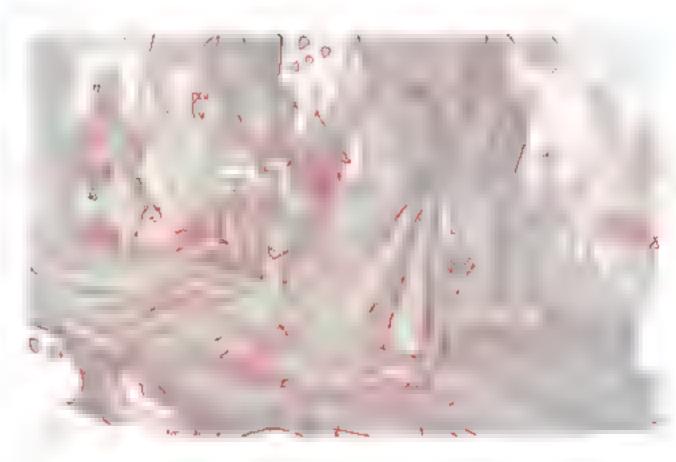
We had to be extra careful that the vibrant and saturated colors didn't overwhelm the frame or we would lose our hero."



Designs by Paul Sultivan In an earlier draft of the script, Manolo's family reunion took place in his family's hacienda. This drawing was the first to show what an interior space would look like in the Land of the Remembered. Our doorways are skull shaped, with Spanish arches at the top.







This was a design for how the shapes would look at the street level.



86

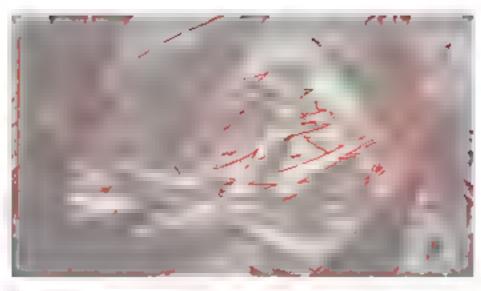


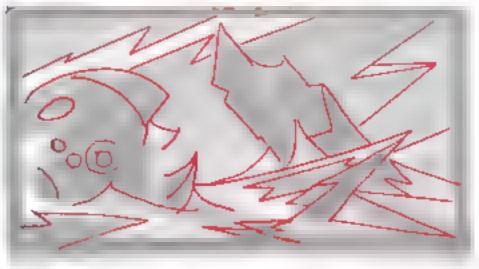
All the guitar-shaped buildings in the Land of the Remembered remind Manolo to be himself



This travel-montage sequence showcases the more mysterious areas in the Land of the Remembered. Even though Manolo is a skeleton, there are unknown forces that can still hurt him.



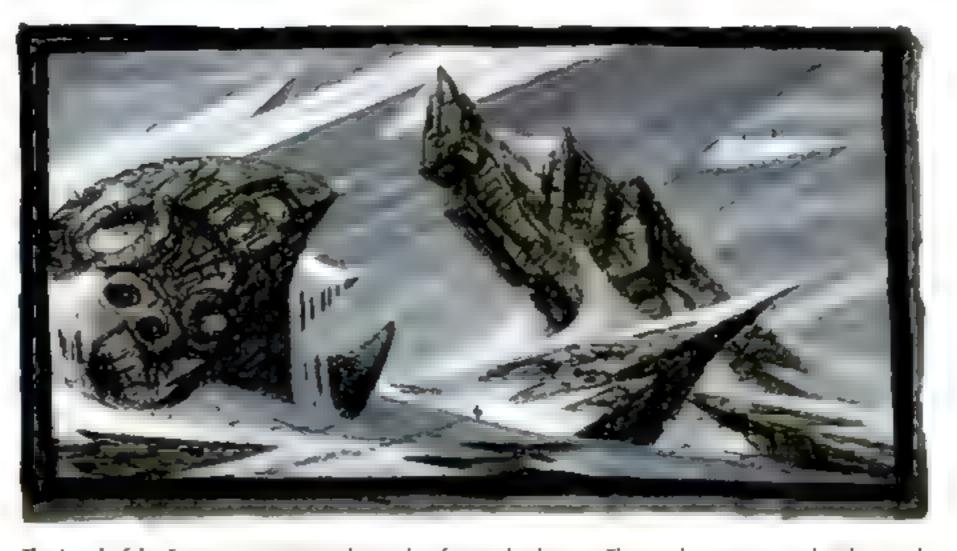




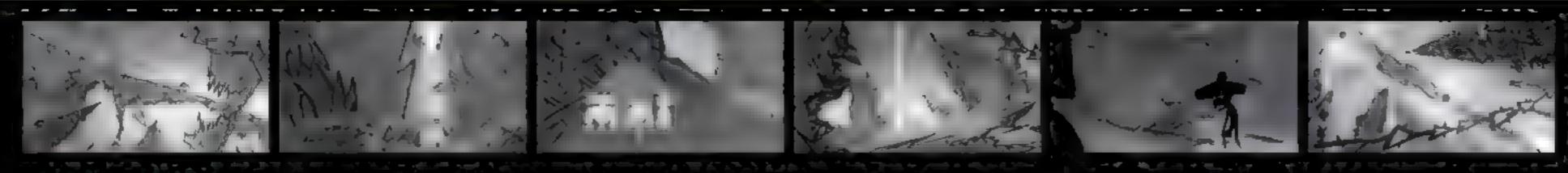
The theme of mostly jagged triangles with some round shapes represents how dangerous this land can be to our heroes.

## LAND OF THE FORGOTTEN

Ruled by Xibalba, this is a cold and desolate realm full of regret and sadness. If you did bad things in your life or just didn't really do anything good or memorable, I'm afraid you would end up here. The inspiration for this place was black-and-white photos of the aftermath of catastrophic events. If the Land of the Remembered is full of warmth and happy memories, then the Land of the Forgotten had to be cold and full of things that no one wanted to remember.



The Land of the Forgotten is primarily made of triangle shapes. The peaks are covered with an ash that falls down like snow, helping to separate elements.



Layout design by Clayton Stillwell. This land is mostly devoid of color, to help make the other worlds look more colorful.

#### Alenceskelysnivi

This whole world is composed of forgotten structures that are failing apart, being held down by giant chains. Even our light-shaft shapes are angled. The materials are mostly charcoal ash and obsidian, with metal elements, such as wrought iron and chains.



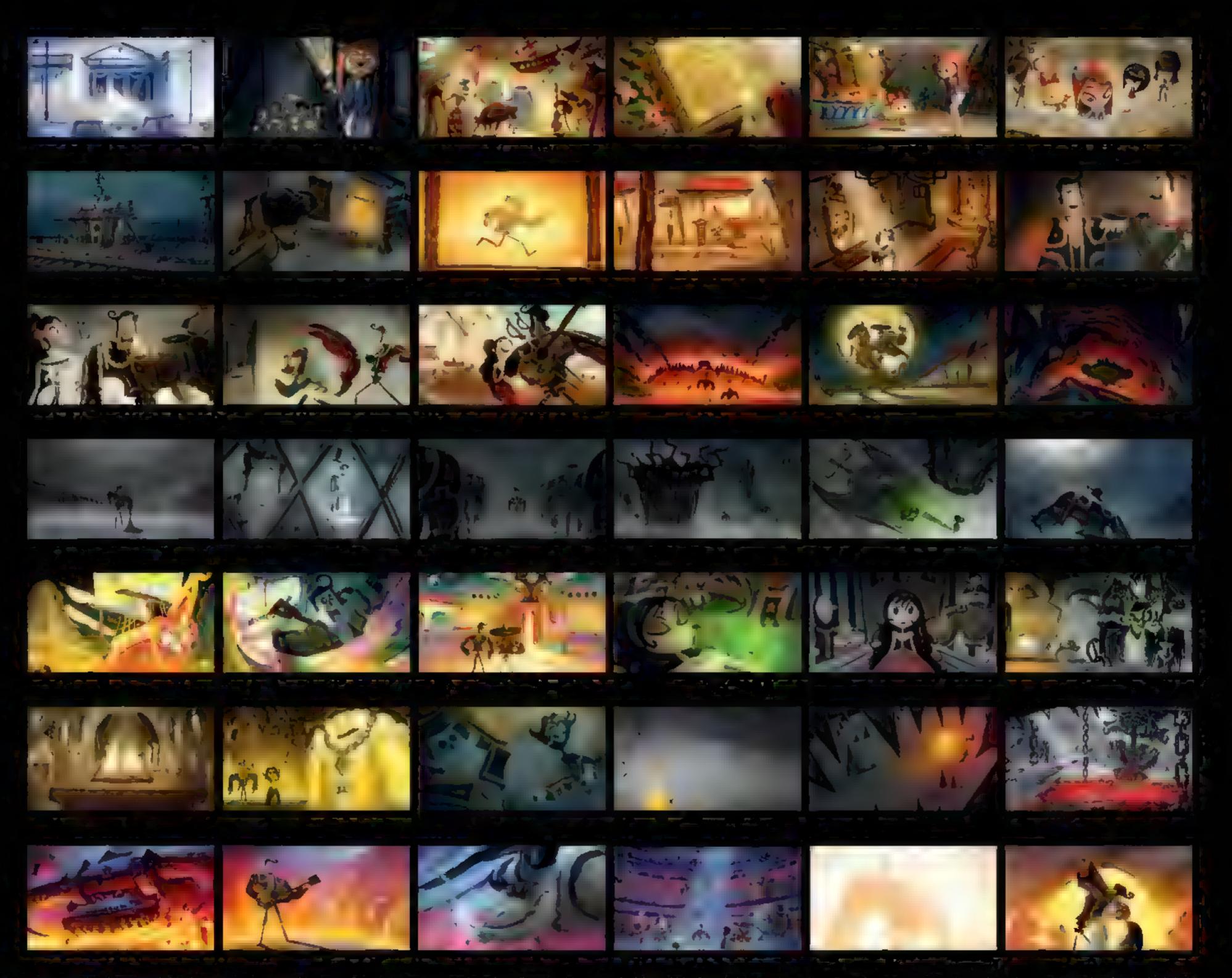




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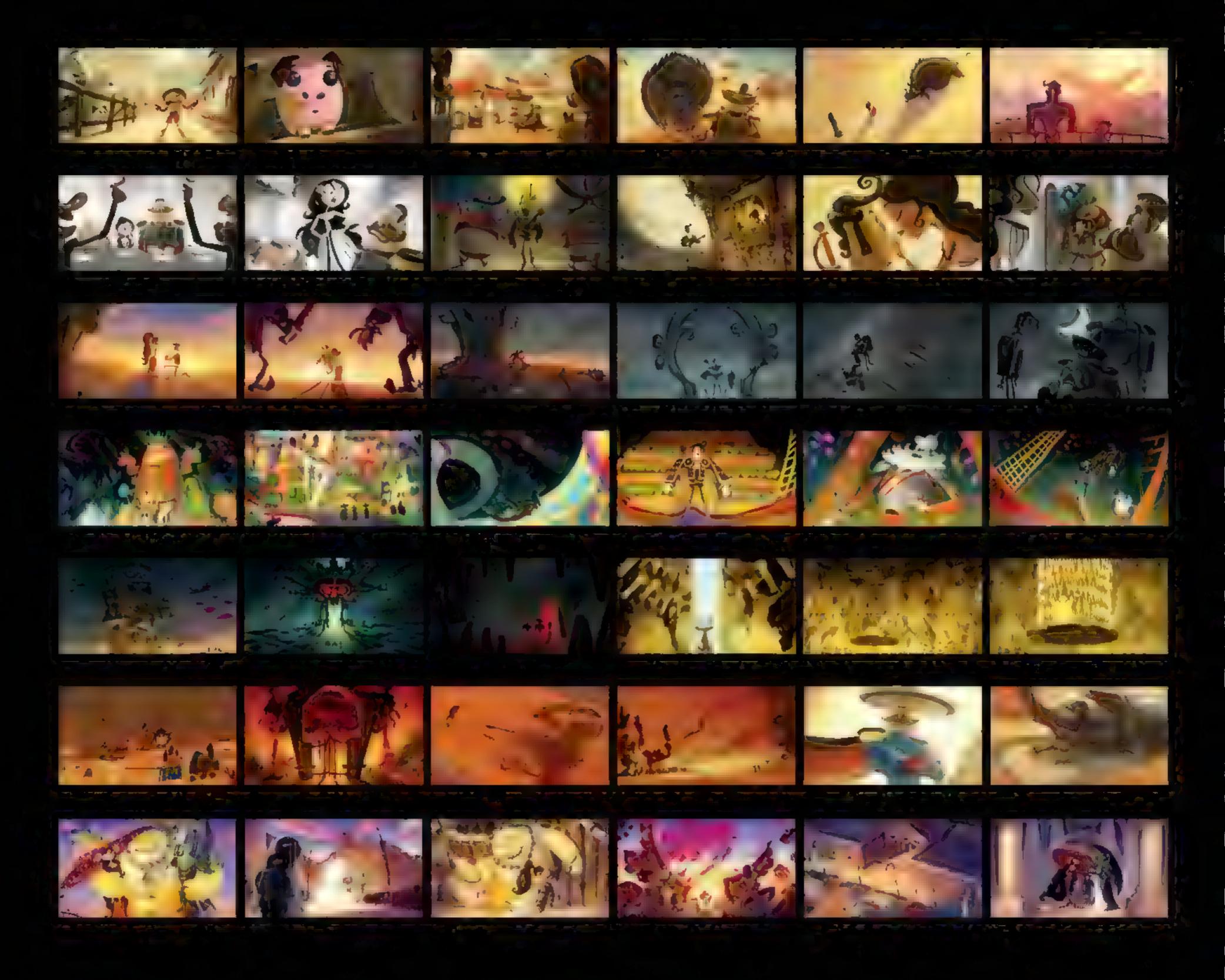


Color script by Paul Sullivan. After emerging from the Cave of Souls waterfall, we arrive in a desaturated land.



Paul Sullivan: I started the color script by matching up the story beats with an emotional graph so I could visually see the highs and lows in the story. I used this as a guide to help me choose the right colors with Jorge, since he had very specific color ideas in the script for the emotion and arcs of the story.



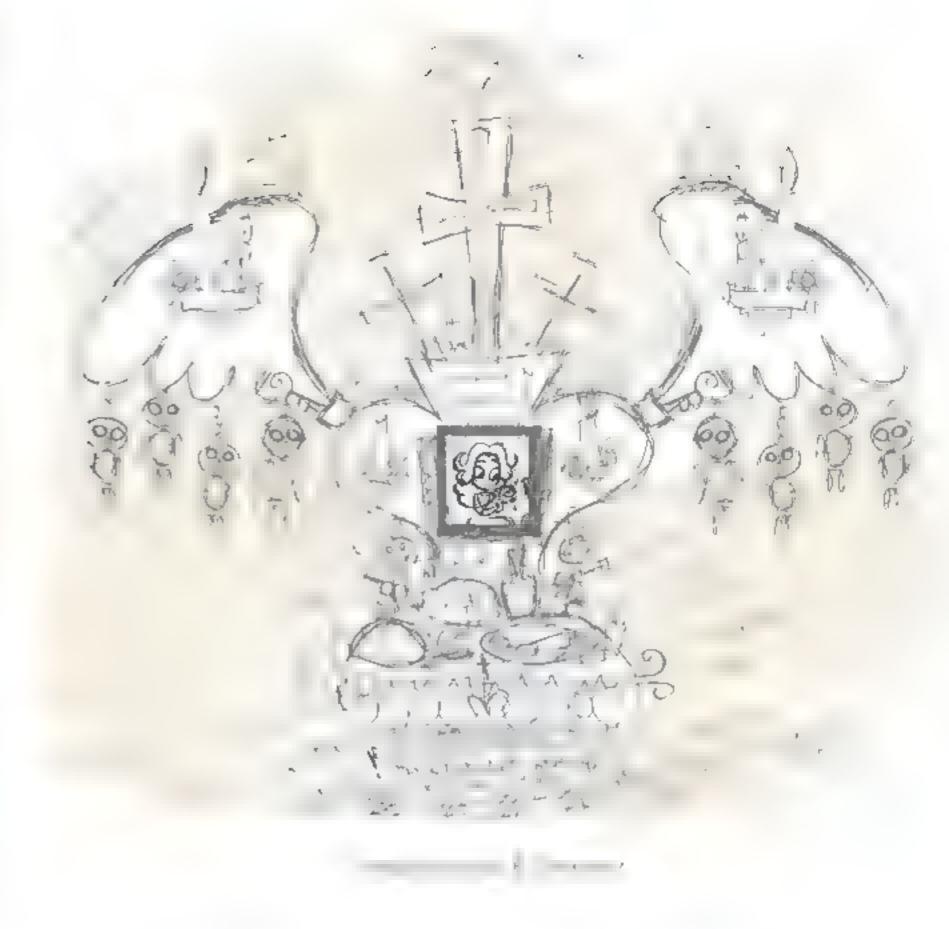












Painting by Yashar Tahtoikassai

## SAN ÁNGEL CEMETERY

We wanted to make the cemetery feel like a supercolorful place filled with offerings atop the cantera stone tombs, from talavera pottery and flowers to food and drinks, sugar skulls, breads, and photos. Everything was bordered with marigold petals. It's the most colorful area of the town and a bright window into the Land of the Remembered.

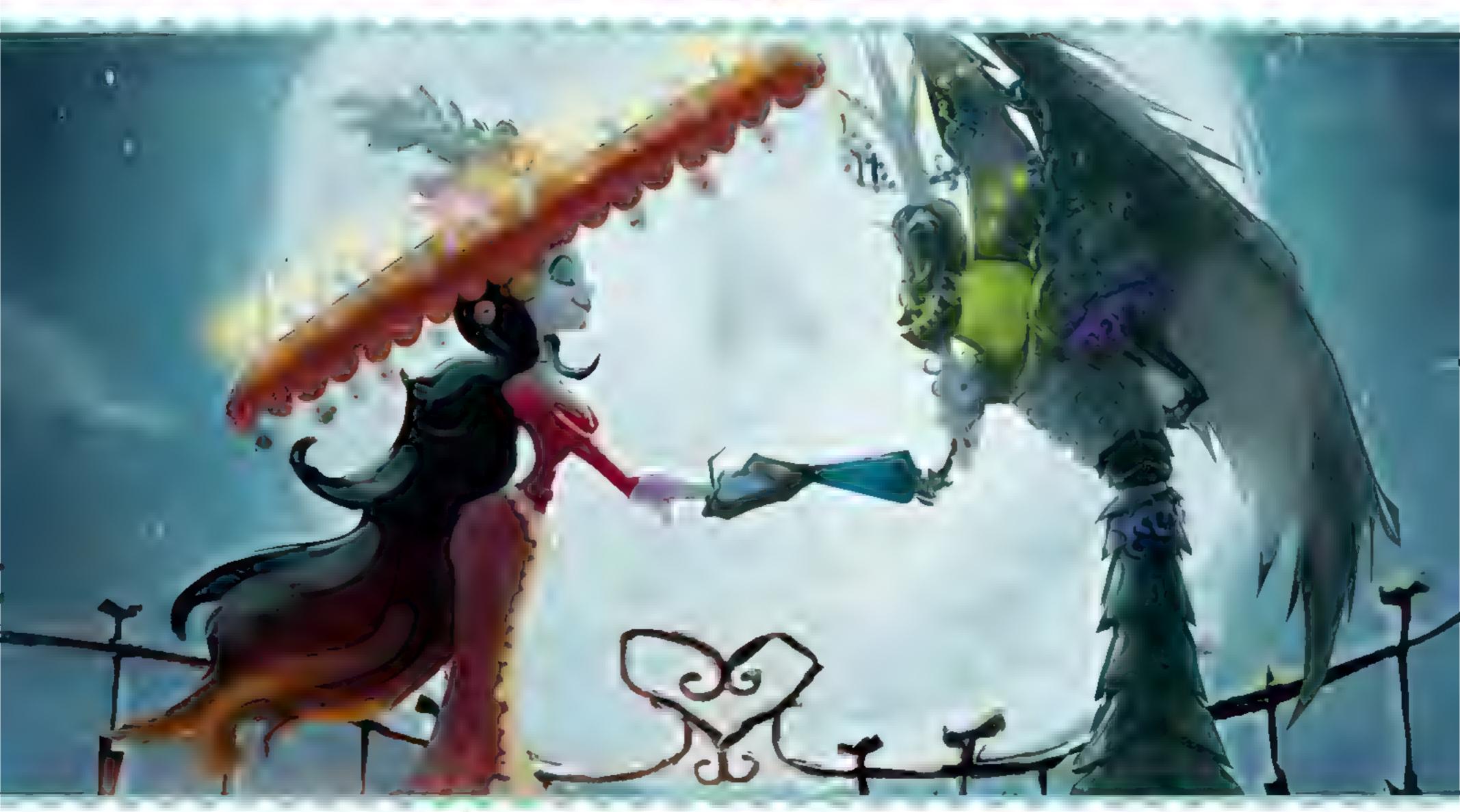


Tomb designs by Miguel Gonzalez. A Dia de los Muertos altar looks like a festive shrine to the life of the person being honored. Carmen's altar had to look both modest and spectacularly different from the other graves. I wanted it to feel like a grant heart with wings that could hug little Manolo.



## LOGATIONS

OF THE BOOK OF LIFE



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LAND OF THE LIVING





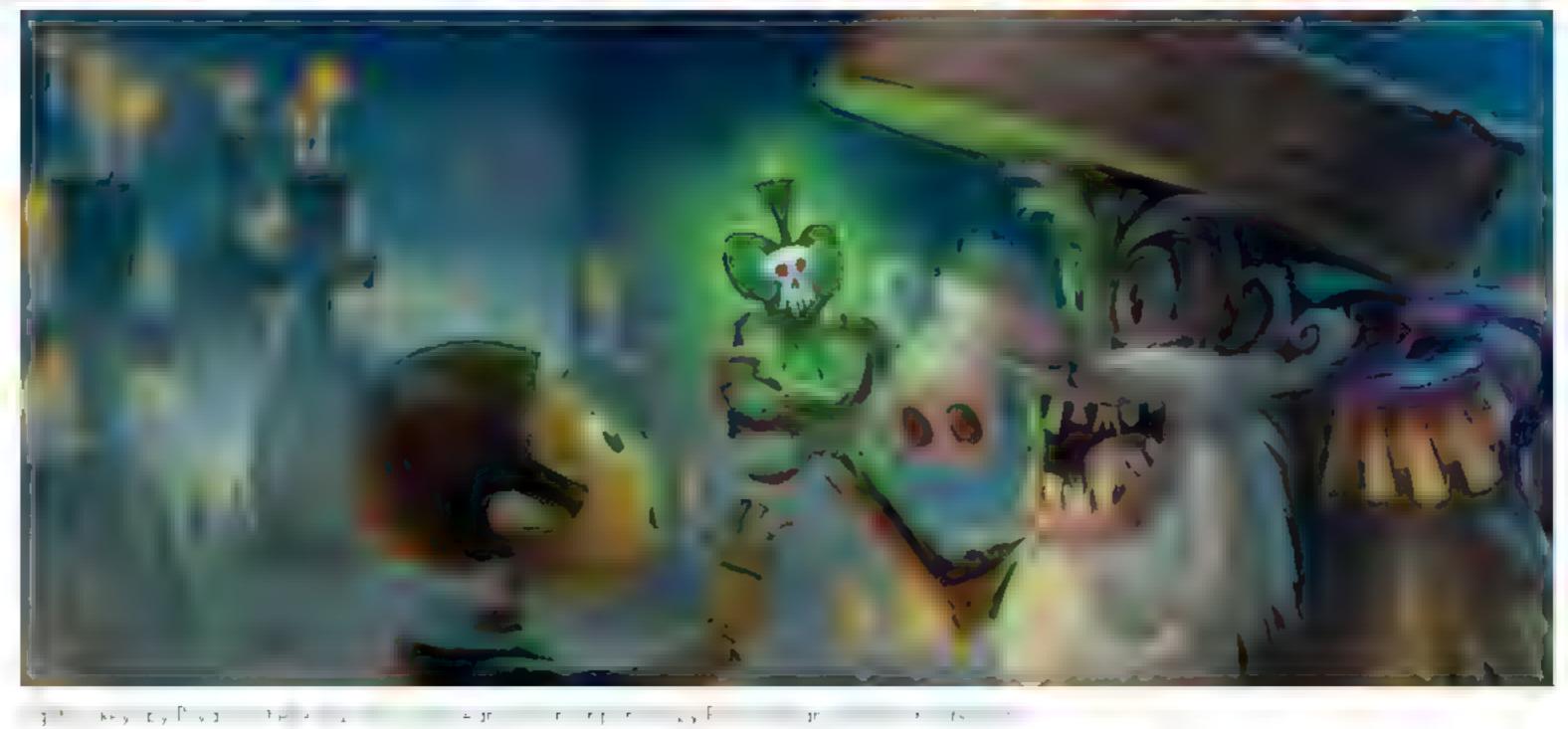






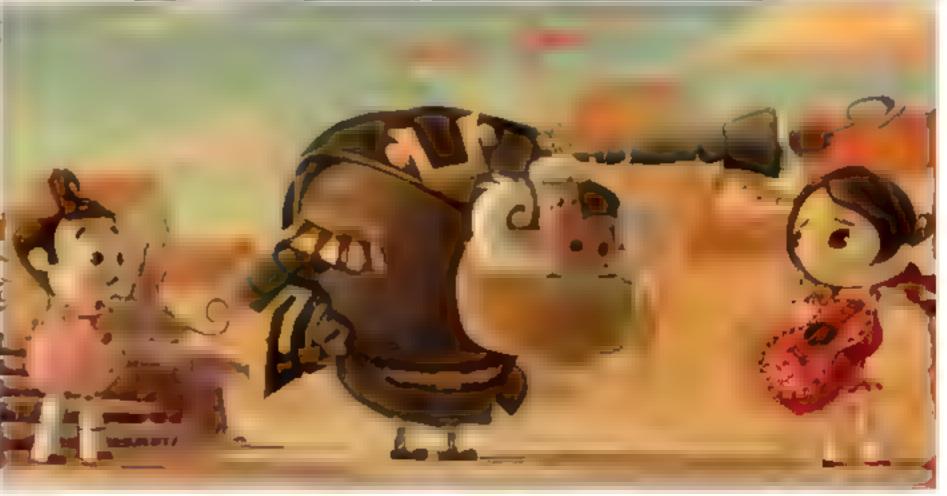


The two large images are some of the first shots we created of the cemetery at night. They show two key story moments, when old man Xibalba and La Muerte, in their human forms, choose their mortal champions. You can see how the color in the final lighting keys goes from being much colder when playing up Xibalba's desaturation to the warmth of La Muerte



Pottery des gns by Jordan Lamarre
Wan, paint by Sarah Marino
Talavera pottery decorated with
cacti and other plants helped us get
more color in areas of the town that
were dominated by warm tones







#### Stampede lighting keys by Travis Koller

During the stampede sequence we really establish the spaghetti western color palette in the Land of the Living. Everything is mixed with a sepia tone, so when we travel to the other worlds there is a distinct color shift







Aside from the generic townsmen, I really wanted to have more specific men commenting on and reacting to the affairs of San Ángel. The old man is supposed to be the voice of the old ways of the town. The blind man represents how blind the town is to its own faults.



Old man ortho view by Shane Richardson, paint by Gerald de Jesus





Amparo ortho view by A ison Donato paint by Gerald de Jesus



Amparo originai sketch by Sandra Equihua

Amparo original color by Sandra Equihua Amparo was originally designed to be Maria's mother and General Posada's wife. Sandra designed her to look like what General Posada wanted Maria to be; a submissive and proper lady.







Ignacio ortho view by Shane Richardson, paint by Ivan Aguirre Ignacio the orphan is the young voice of the town. In the end he plays Manolo's guitar to symbolize the young generation embracing music in San Ángel



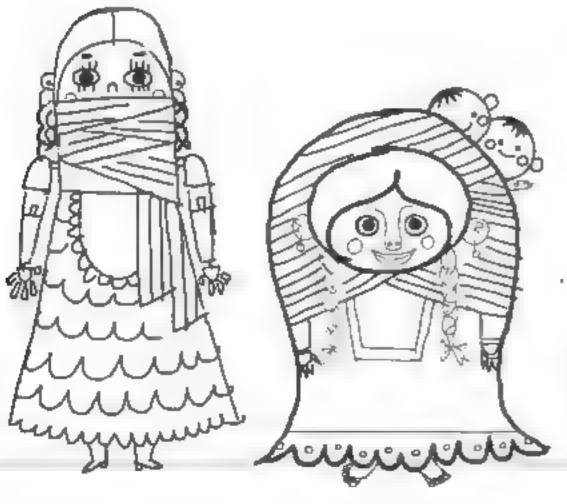
and Shane Richardson. These soldier designs are my unabashed love letter to Picasso. These are the type of cartoony, cubist design experiments I have always wanted to see in CG animation. The backstory of these guys is that they stayed behind during the revolution to protect the women and children, so they had never actually fought anyone before.





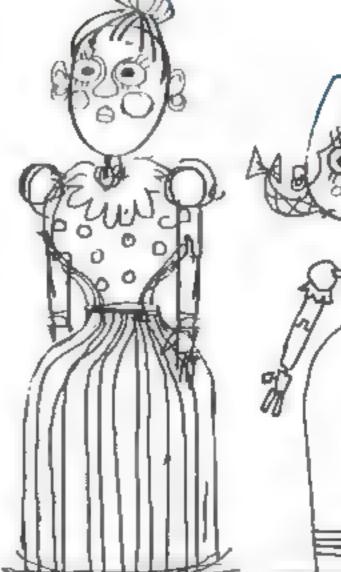


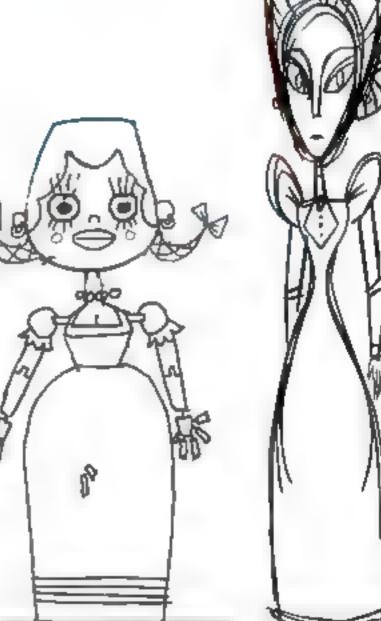
Townswomen by Sandra Equihua, texture paint by Sarah Marino. The crowds in San Ángel are composed of variations of these three female designs by Sandra. My mandate to Sandra was to make sure the colors felt unique and Mexican but didn't steal your eye from the main characters.



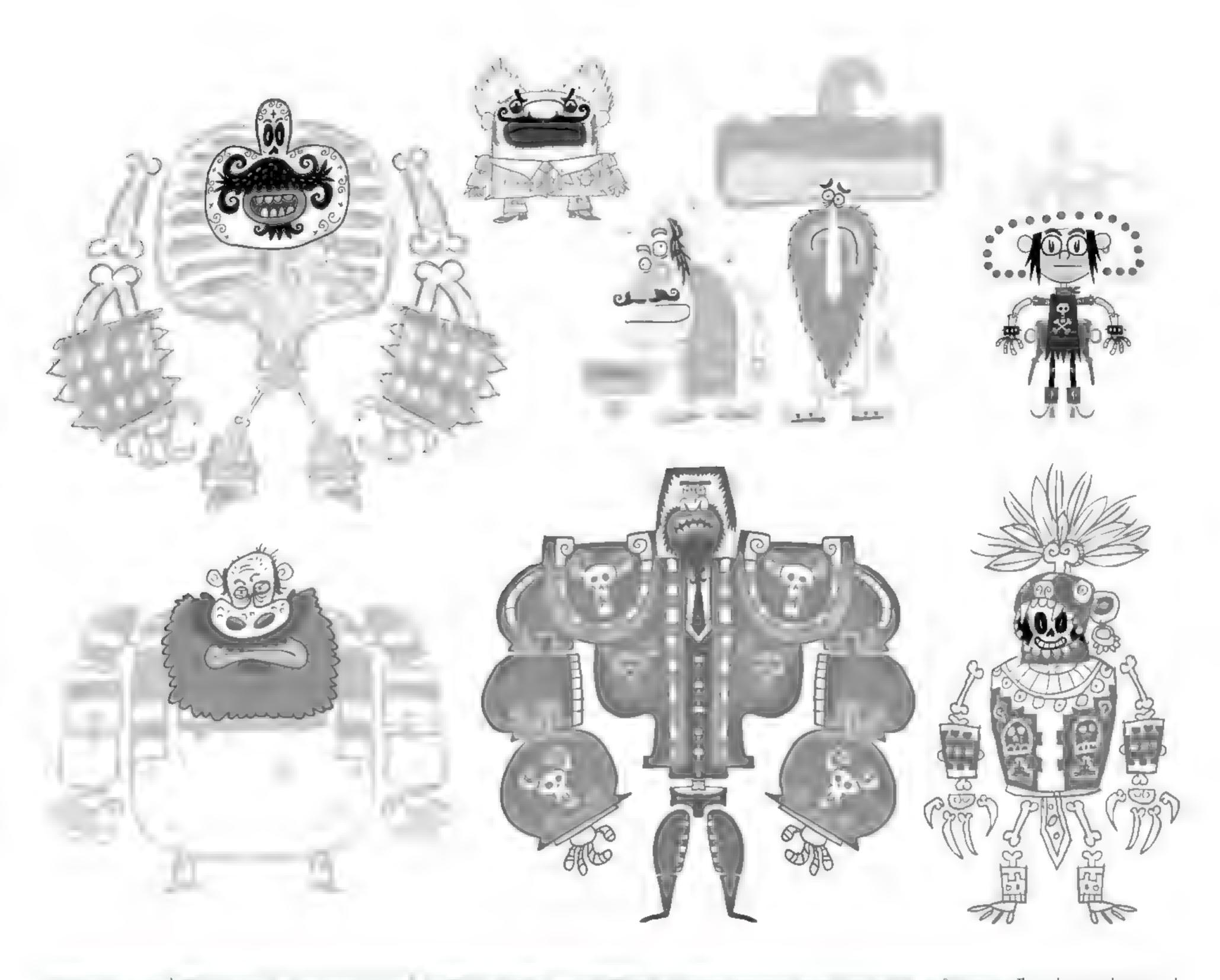








Rough sketch of townswomen by Sandra Equitua



These character designs, and many, many more, did not make it into the film, but they will give you a glimpse of some of the story ideas that were eventually cut.



above was going to be an American visitor who showed up at the wedding at the end to imply that there were folk art characters from all over the world. The young Carmen design was from a backstory sequence where we found out how she met and eventually fell in love with Manolo's Father, Carlos.



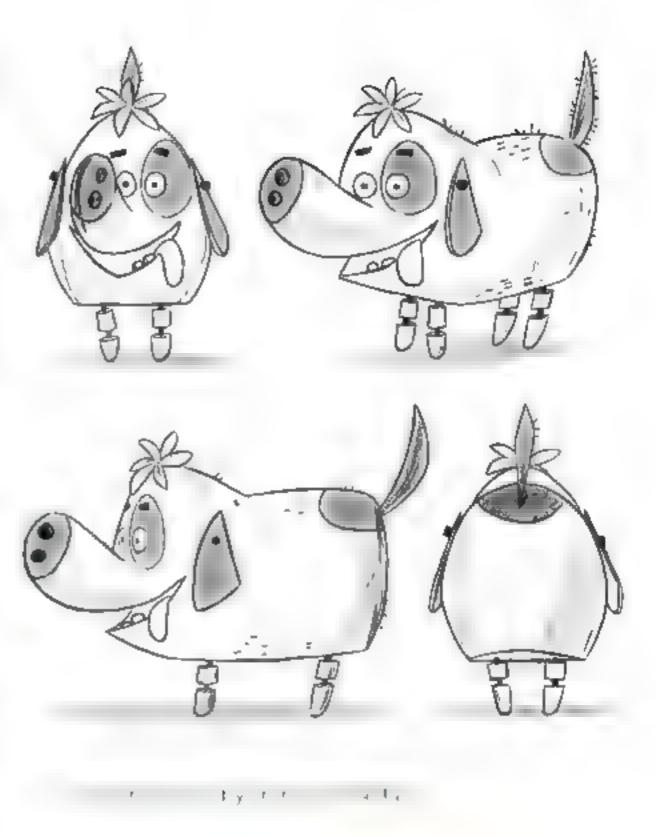
Pretty girls by Sandra Equihua These are the high-society mean girls of San Ángel. Unlike Maria, they were designed to look like they were obsessed with expensive clothing.



Wild boar design by Jorge R. Gutterrez and Francesca Natale, texture paint by Gerald de Jesus. The wild boar design was important because I needed to show that not all animals are cuddly and cute...





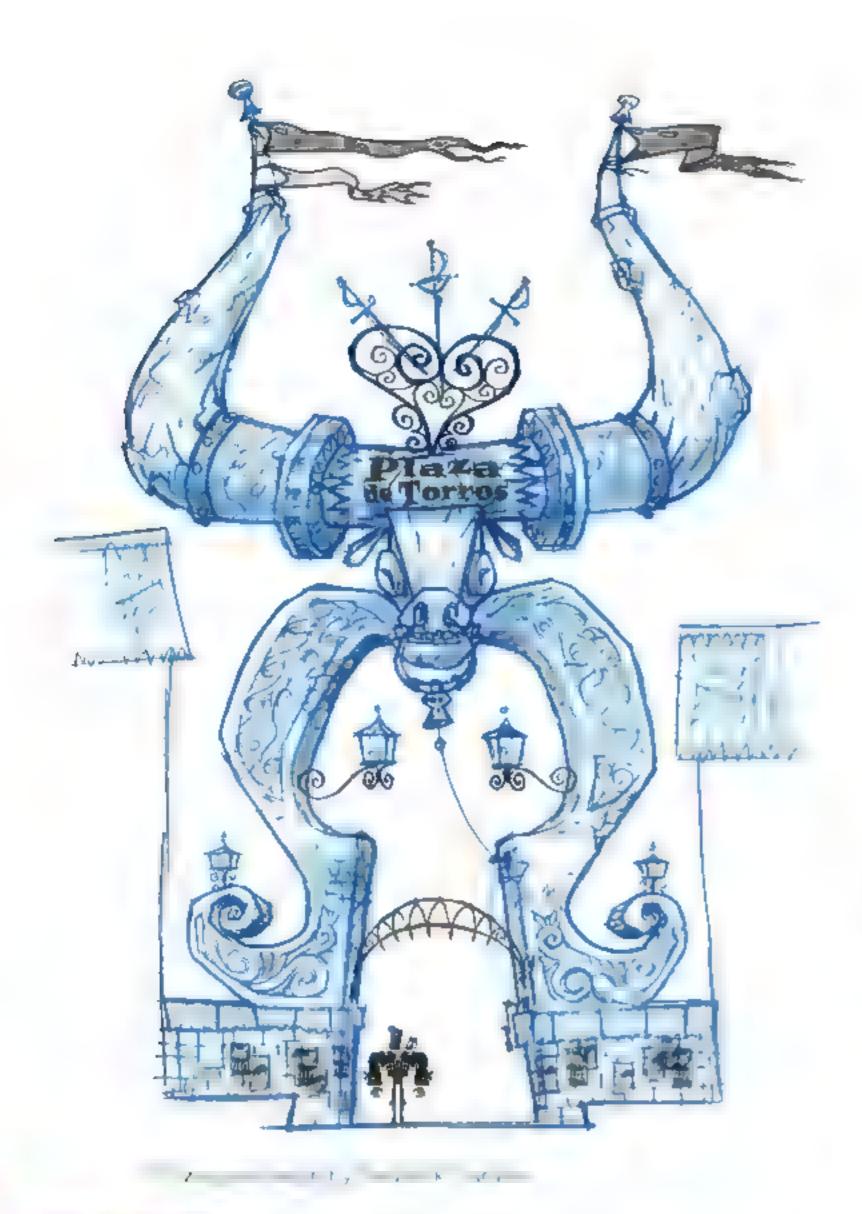




, Ja, texture point by On Krapook The little dog design was modeled to look exactly like this, so he can't actually walk to the right





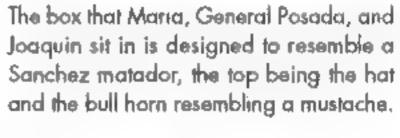


## BULLFIGHTING

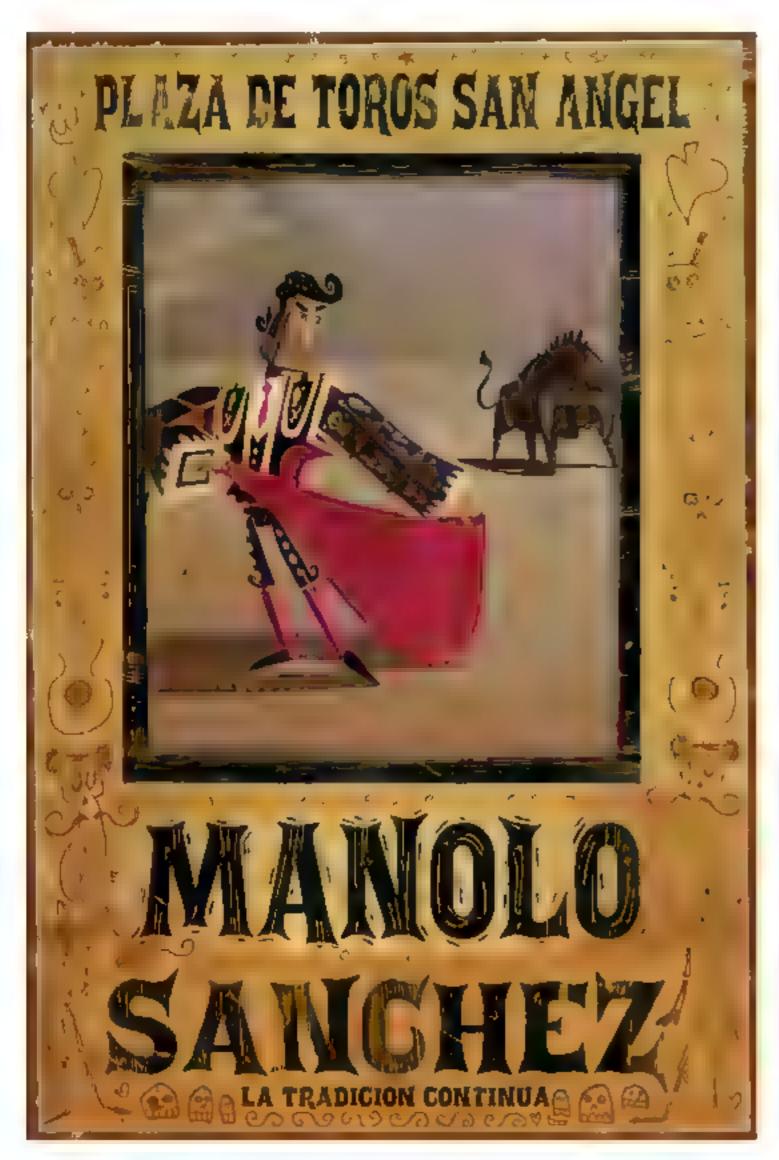
We designed the San Ángel arena to be large, but tiny in comparison with that of the Land of the Remembered. We based the design on a traditional rural Mexican bullfighting arena, and made it our own through the materials and colors specific to our world.





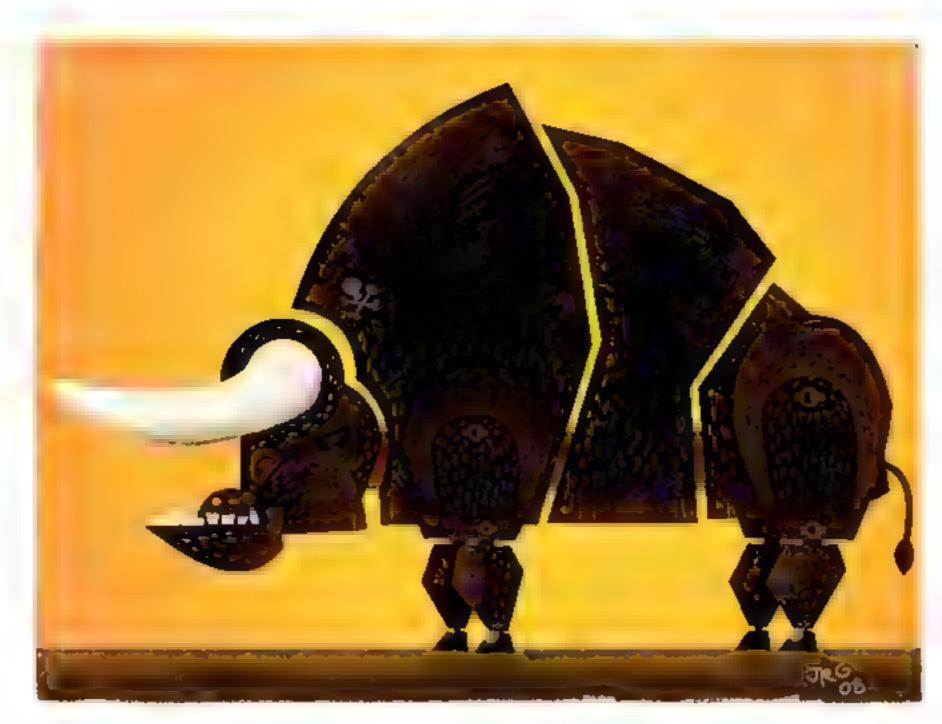






Manolo builighting poster design by orge R. Gutierrez and Alison Dona

The bull and anything related to bullfighting in the film is my very personal and stylized take on this controversial sport that has inspired countless artists, like Picasso, Hemingway, Dalí, and Goya, and animators, like Tex Avery and Chuck Jones. Bullfighting is nothing like we show in the film, which was always on purpose



Bull design by Jorge R. Gutierrez





Are a style frame part by Atlas Et as Salvador Dalí was definitely an influence for the color and design in this sequence





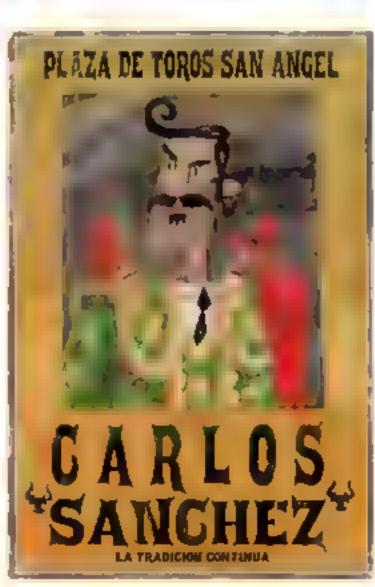


the moment when Carlos shows him the plaza is supposed to blow him away and cause him to embrace his matador destiny.



But they also serve as a constant point of comparison for poor Manolo. I wanted him to feel like his ancestors were unhappy that he was not following in their footsteps



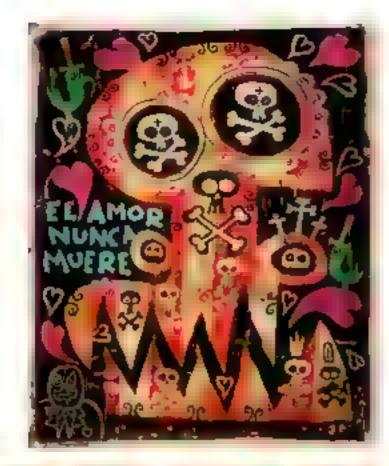


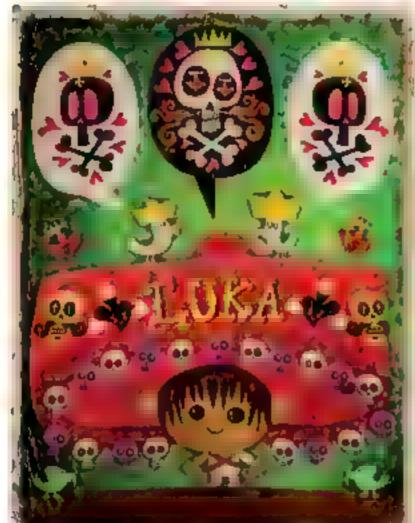






to look like a local San Ángel painter had painted them. Cormelo being the oldest, his poster had to look the most ancient.







. M . I Equihua and Jorge R. ( faj Mahal poster by Tod Pot





















Maria's bedroom was designed by her father to be that of a proper lady, and so the colors are monochromatic and gray. These colorful posters reflect her rebel spirit. The travel posters are meant to be windows to all the places she dreams of visiting as a little girl.



Grandma Sanchez and Grandma Sanchez skeleton by Sandra Equilium, texture paint by Sarah Matino Grandma Sanchez is based on my grandmother, who was very loving and supportive but also very tough on me. Sandra really captured her essence. I also wanted her to feel like an onion for some reason. This was one of the first characters painted, so we were able to really sell to everyone the idea that the wood texture would reflect the age of each character in the film.

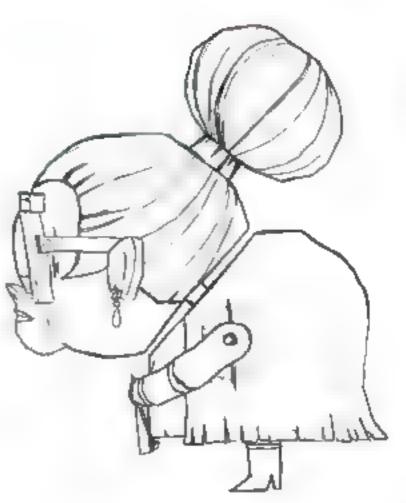


Grandma Sanchez by Alison Donato









Grandma Sanchez original sketch by Sandra Equihua (left), ortho views by Al son Donato (right). Aside from delivering some funny one-liners, Grandma is also the voice of reason. Just like my grandma back in Mexico City.

Carlos Sanchez head acting explorations by Carlos Luzzi

Carlos is based on my own father, who is an architect Growing up he wasn't exactly sure I could make a living making cartoons. A lot of Manolo's interactions with him are lovingly based on those heated conversations.





Carlos Sanchez original design by Jorge R. Gutierrez, texture point by Gerald de Jesus. The Carlos Sanchez design is a more macho version of Manolo, with stockier legs, a bigger chest, a healthy mustache, and a sword on each side, symbolizing that he's all bullfighter, all the time. He was originally blue, but that made him too similar to Joaquin.



Carlos Sanchez ortho view by Andy Bialk, paint by Travis Koi er









Character designs by Jorge R Gutierrez and Sandra Equinua background designs by Roman I y und colors by Tod P a background paint by Roman laney. This churra kid gag is the first indication that we're not exactly taking ourselves too seriously





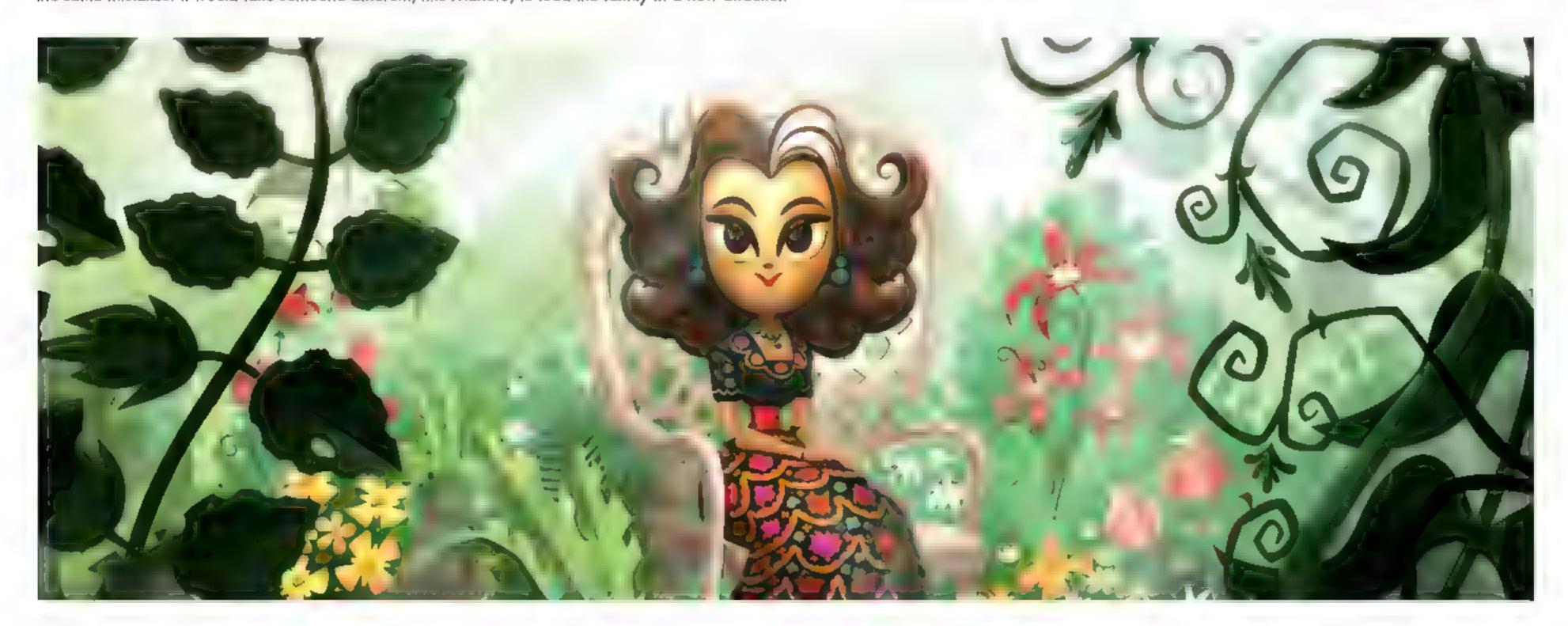








The Sanchez ancestor gags were designed to be staged flat to keep them cartoony and comedic. They also were designed to be very similar to help drive the idea that all the Sanchez men were repeating the same mistakes. It would take someone different, like Manolo, to lead the family in a new direction



Coming from a TV animation background, I was really excited that we were able to get some 2-D sequences into the film. There are hidden Aztec symbols throughout the film. For example, the sun in this sequence below is the Aztec sun god. The image with the *chupacabras* on page 120 includes the Aztec moon goddess.







Tod Patson, background paint by Roman Laney







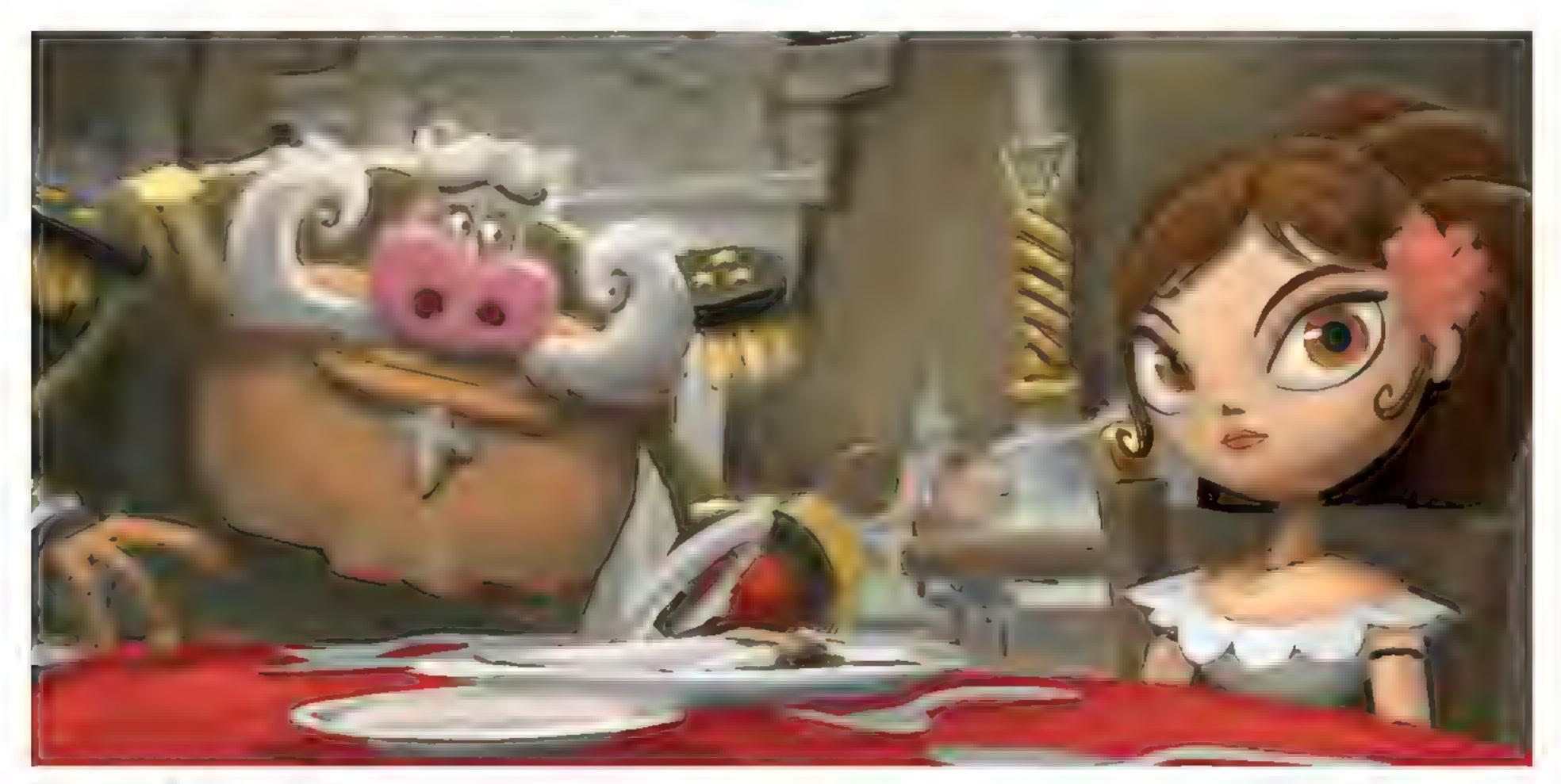
These images were done to help illustrate the color and shape differences and similarities between the three lands and their respective inhabitants. The San Ángel cathedral is central in each image and reflects the effects of the love or sadness in each land

## GENERAL POSADA'S BALLROOM

The ballroom itself is supposed to be devoid of any color, since it reflects the general's view of the world. The tablecloths are red to represent him honoring Maria, since red is her favorite color.



Paper flag designs by Sandra Equihua. Decorations designed to give us glimpses into the Land of the Remembered.



fing key to A Marie Fig. 1 to the Artist General Posada is completely out of his element at this fancy party. Like Joaquin, he would much rather be outside fighting bandits. Maria, on the other hand, can easily navigate both worlds.

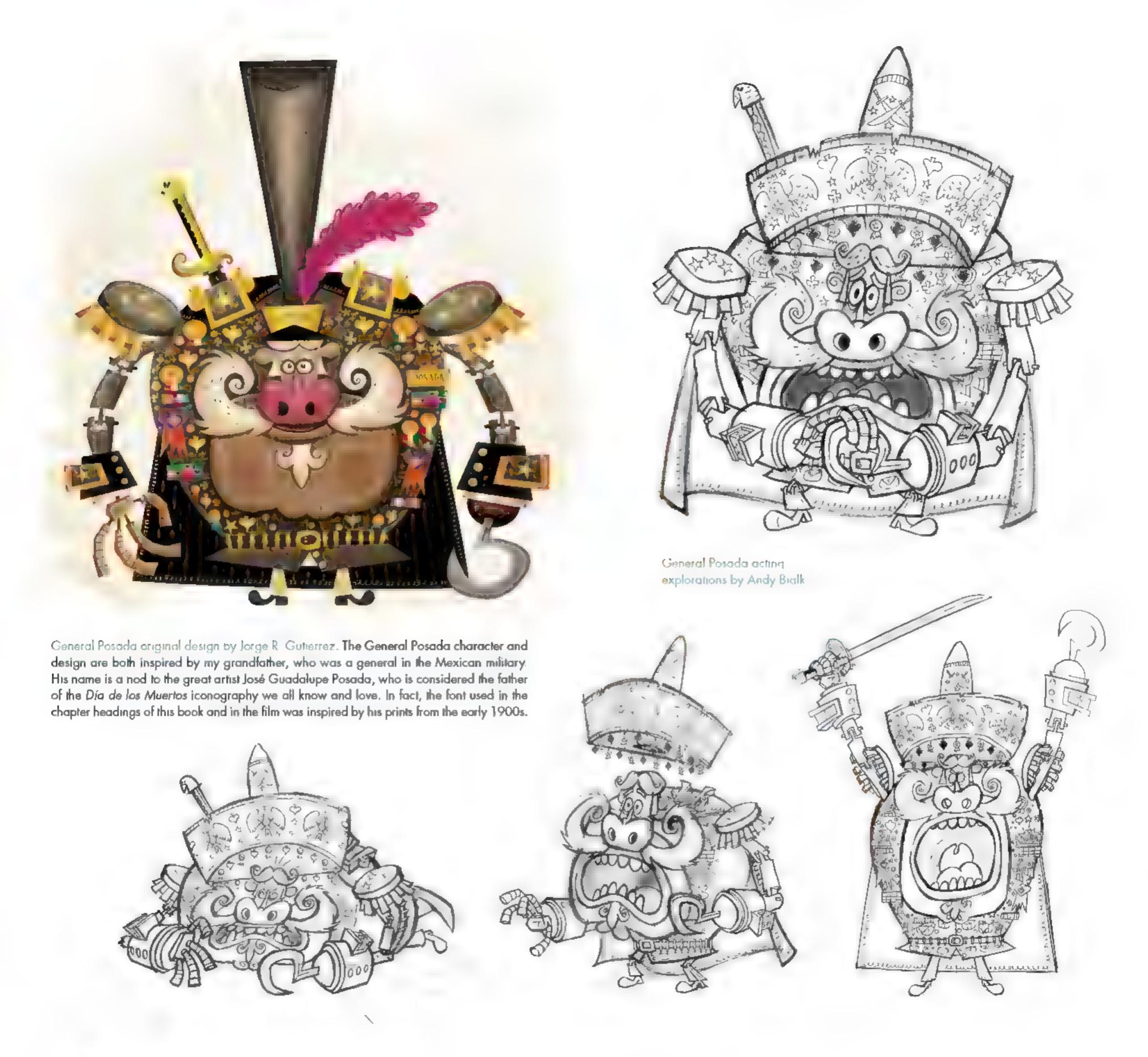


Paint by Wil Martinez. The design for the ballroom included very beautiful cantera stone filigree, to tie into the outside of the mansion, and touches of gold and silver, to show the general's wealth. General Posada is the leader and protector of the town, so we created a military color palette with greens, grays, and blues as a base, but accented it with reds and colorful talayera pottery and plants to make the scene feel more like a party.

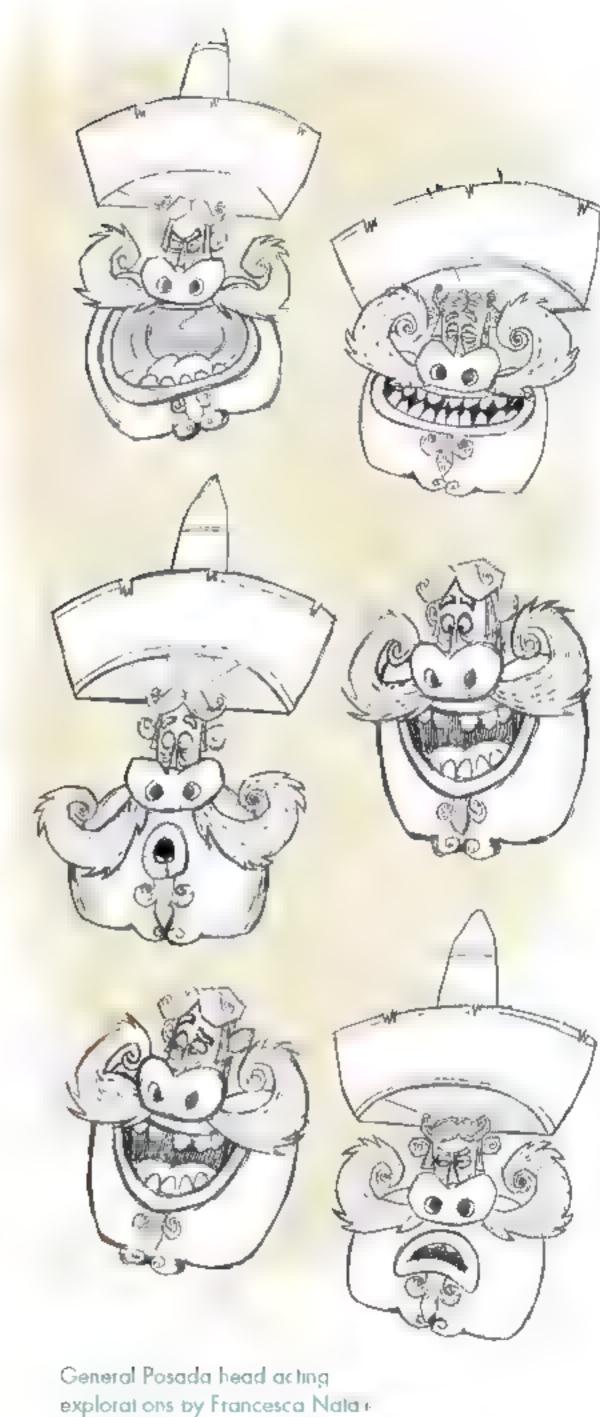




Pr ty A Marz







explorations by Francesca Nata+

zero Person to the rest of the film of the him down. That's why his legs are so tray. He lost his left hand in a battle with Chakal. Any time he talks about the king of the bandits, you can see him touch it as a reminder. His mustache is supposed to look like flexed arms. The fleur-de-lis soul patch is a symbol of the wealthy Mexicans' obsession with France at the time.











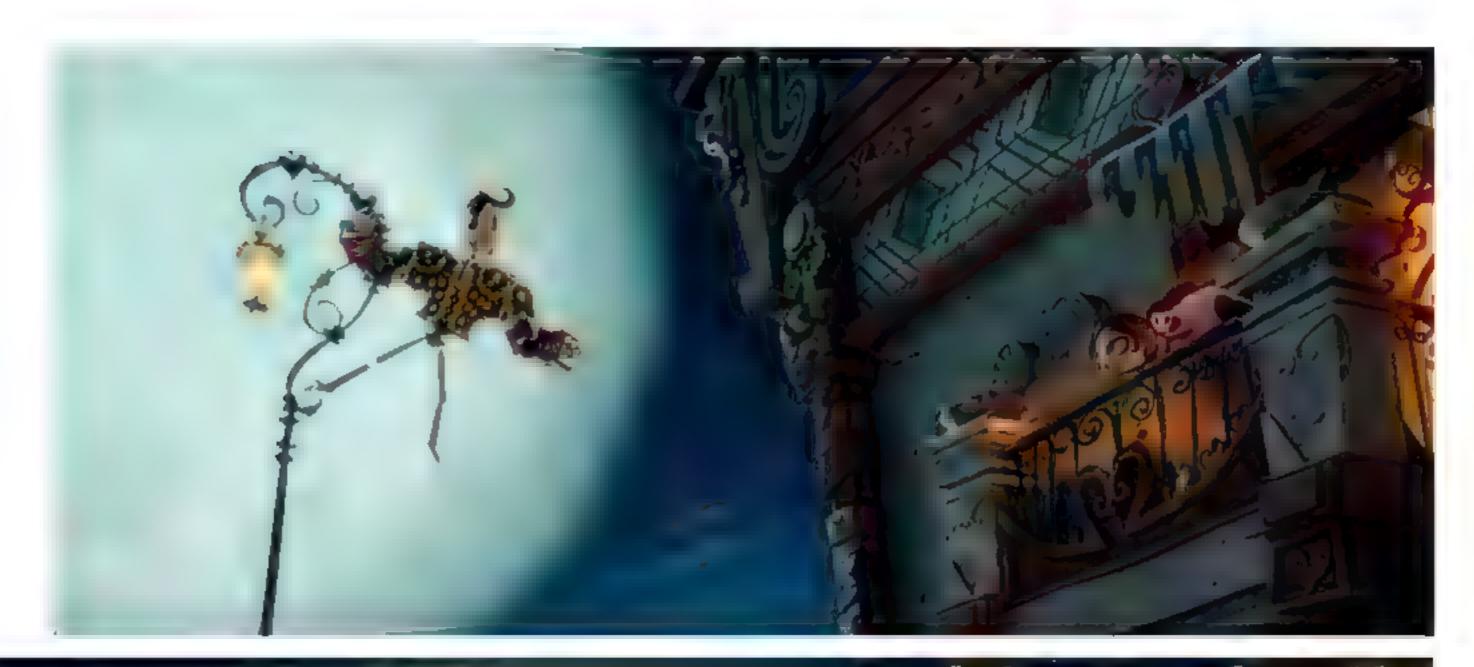


## MARIA'S BALCONY

Like in Romeo and Juliet, Maria's balcony is the setting of a very important moment in the film. It is here where Manolo plays and sings his first original song. He's writing his own story. As Manolo opens his soul and sings his heart out, Maria begins to fall in love with him.



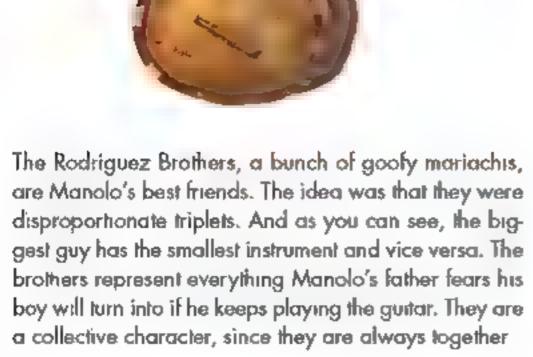
frame painting that showed what we were going for in our final film. It also depicts what our town looks like at night. The moon is warm to show the light refracting through the dust in the atmosphere and notched to reflect that our world is hand carved out of wood by artisans. Everything is a little top heavy and asymmetrical













Rodriguez Brothers and Manolo layout by Paul Sultivan, paint by Bryan Lashe le

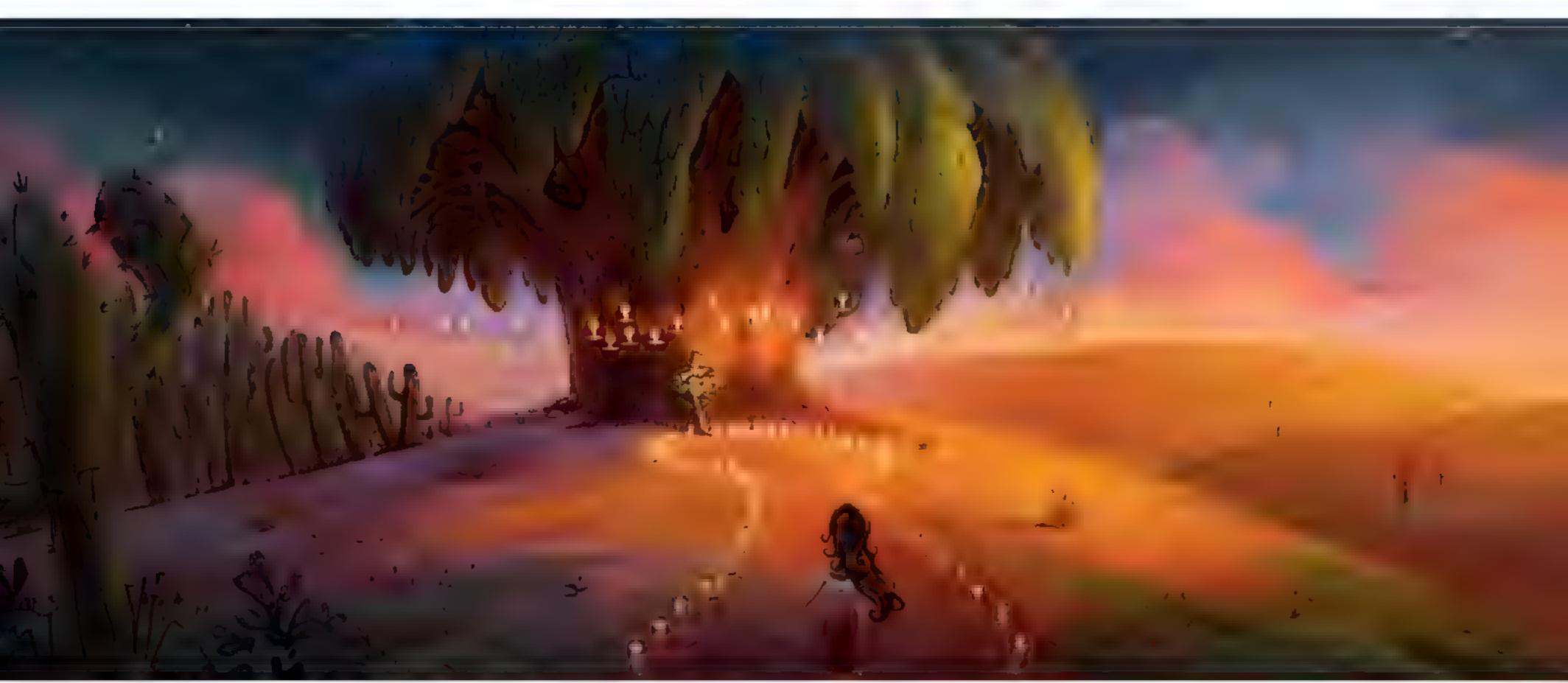




Mariachi instruments by Aison Donato, Sarah Marino, and Shane Richardson, painted girl designs by Sanara Equihua



This is the most romantic moment in our film, so we use lots of round shapes in the hills, clouds, and tree canopy. The colors reflect a romantic palette, with pinks and purples in the sky when the sun comes up.

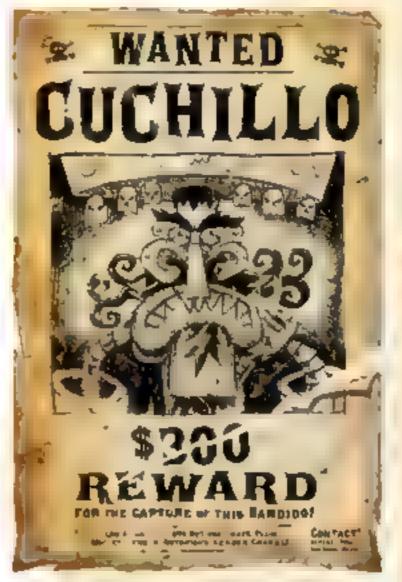


Proposal Tree style frame painting by Larry Kresek and Paul Sullivan

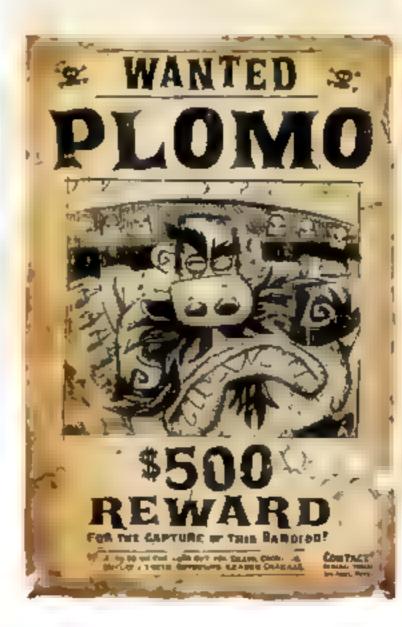




ters by Dustin d'Arnault While Chakal, the king of the bandits, doesn't actually show up until the third act, I wanted to keep the threat of him present throughout the film. We plastered the city with wanted posters and had people get upset when his name was spoken









## CHAKAL ATTACKS

When Chakal finally shows up in San Ángel, the sky completely changes and becomes very dramatic, like a Mexican movie poster. I wanted it to feel like Chakal had set the sky ablaze.









Every time we see Chakal, the sky becomes red-orange and the clouds sharp and triangular. It was a challenge to light him because, from his mustache to his chest and shoulders, he has a lot of separate elements.





Age and wear and tear in the environments helped to imply that these places are full of stories. I really wanted to make hearts and skulls the most important symbols in our film. Simon took that to heart and hid them everywhere







Nun designs by Sandra Equitua and Jorge R. Gutierrez, texture paint by Sarah Manno. Sister Ana and the nuns were some of the first character designs Sandra and I sketched out. The townspeople were a collective character and each of them represented a different part of the town. The singing nuns represented the town's soul.

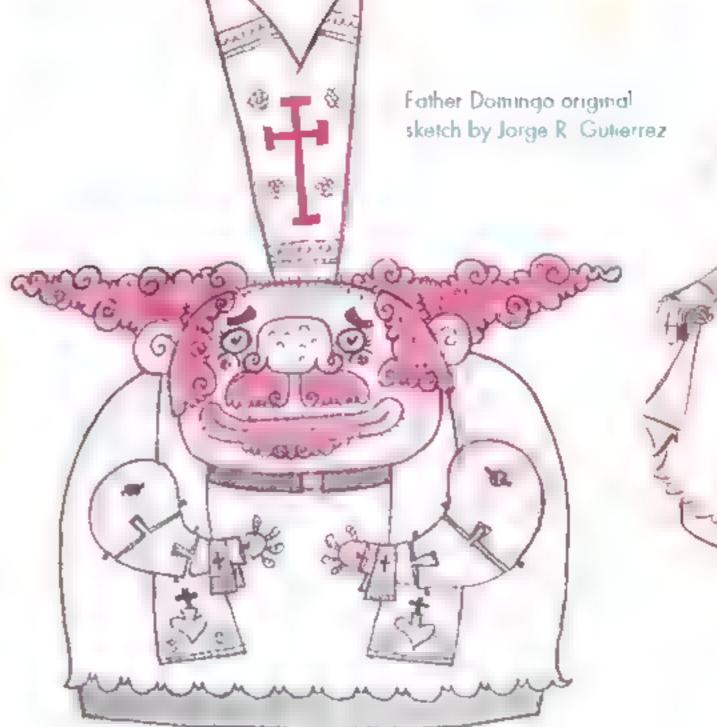




In the Art programme to look like Mexican murals. Roman Laney, a lifelong collaborator, designed and painted this piece with that idea in mind



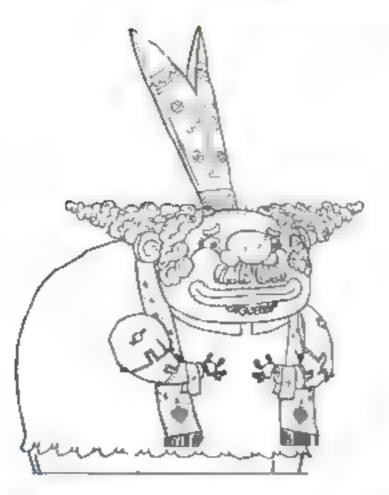


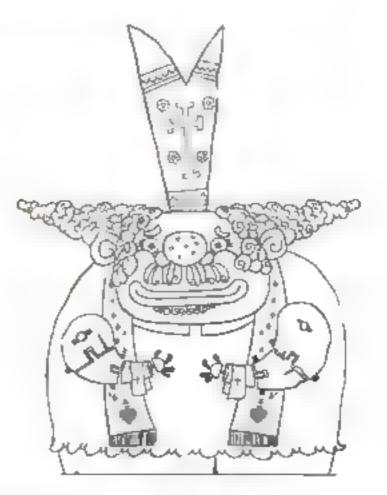


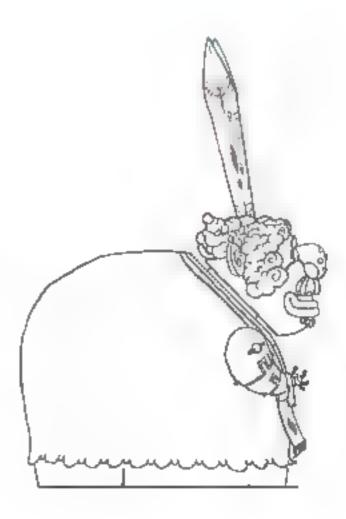




Father Domingo starts out as a cowardly lion and grows to become "Domingo Loco," a masked Mexican wrestler or *luchador*. Sandra thinks this is my self-portrait. I don't think I agree.







Lesca Natale



one on different kids she knew from her childhood growing up in Tijuana.



The Action of the second to the second pupils. Eagle-eyed viewers will notice that the men in the film have "cartoon pie eyes" eyes that have a triangle piece missing from their pupils. All the women and children have complete round pupils.



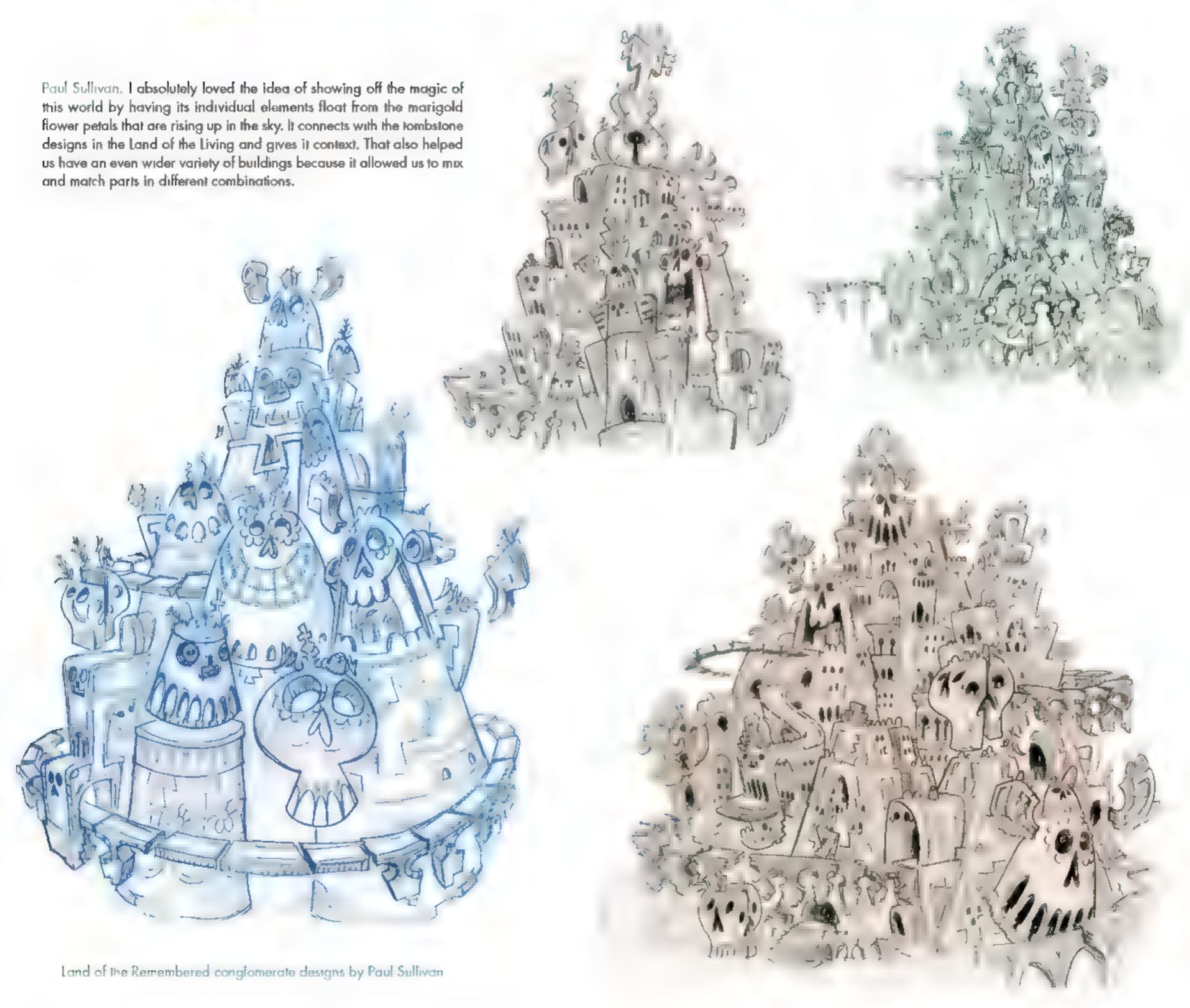




van Paul Sult van: When lorge described to me what he wanted for the Land of the Remembered, my head almost exploded. There are a lot of thoughts and ideas that went into this land. The challenge was getting those ideas in there and making them work together. Quite frankly, it was the most challenging thing I've ever designed in my career, hands down. In the end I appreciated the challenge. It wouldn't look the way it does without it.



## LAND OF THE REMEMBERED

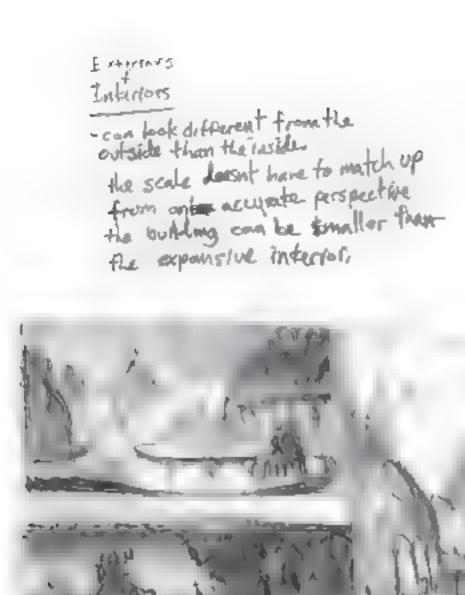


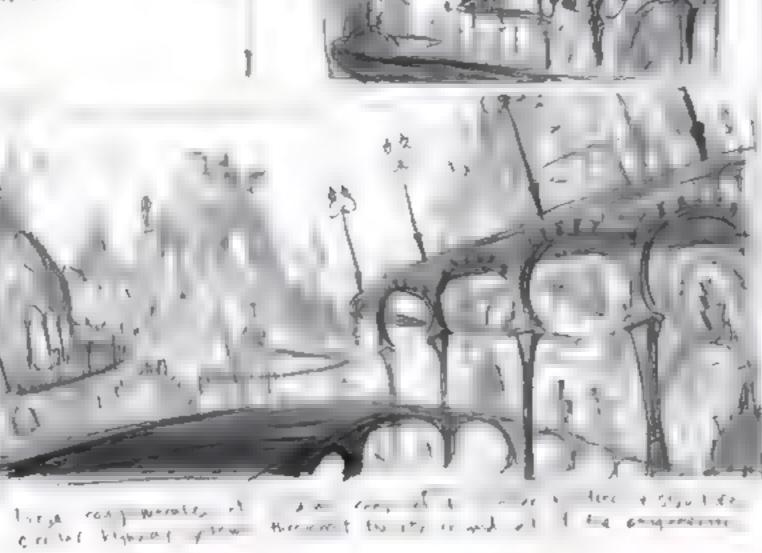


Conglomerate color sketch by Paul Sullivan

Paul Sullivan: After we gave the story team artwork to get their wheels turning, they did a great job of taking us into the world. I was inspired by them, and it felt like a great collaboration. After the story was solid, we looked closely at what Jorge and the story team had planned for the shots and applied our design. That's when the world really started to take shape







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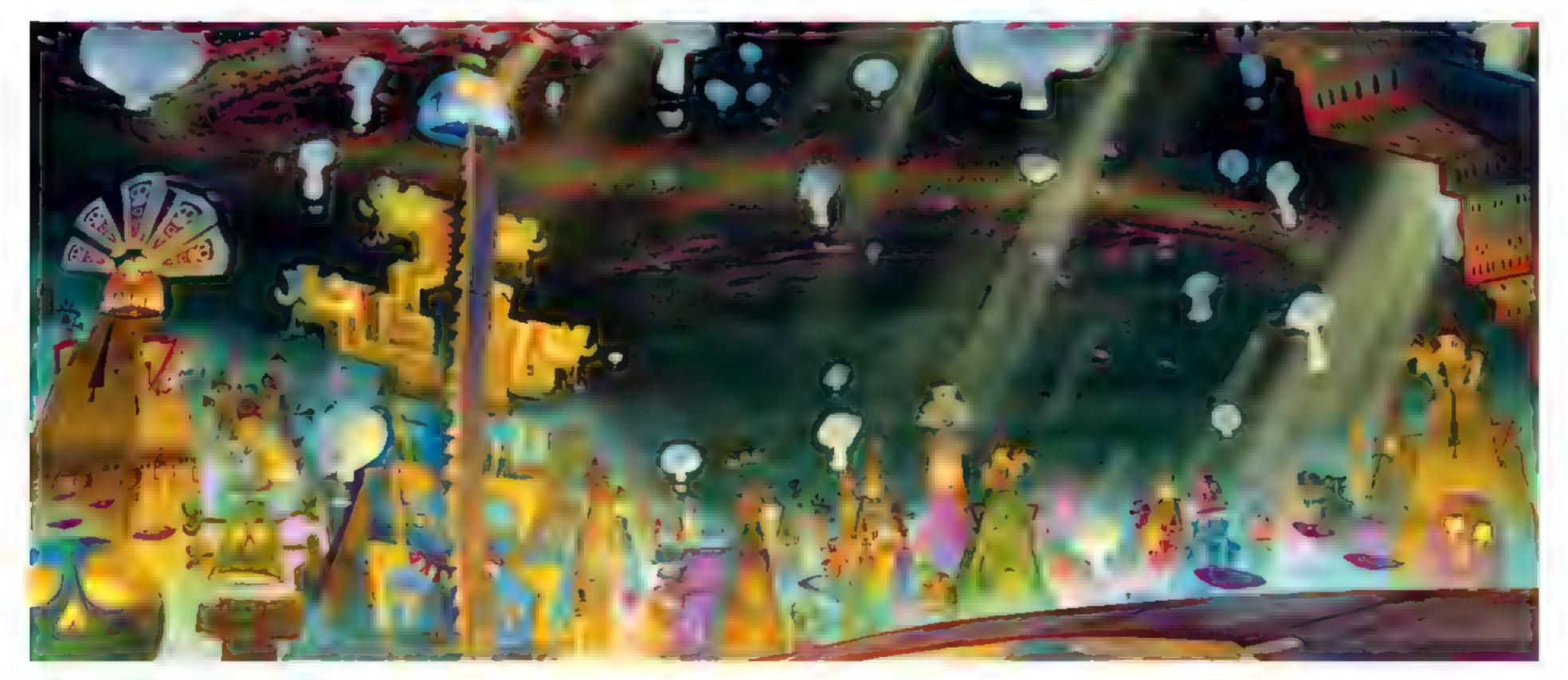
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he , rating a let + sice !

Paul Sullivan I was on a road trip when an idea popped into my head of conglomerates of buildings. I had already done a few development pieces of the world and just felt like something was missing. I really wanted to push the scale and make sure we could get the arches and rounded shapes in there. This idea stuck with me, and I ended up roughing out these thumbnais as soon as i arrived at the studio.

idea sketches by Paul Sullivan



Skun Tree Hill Lighting key by Paul Sullivan

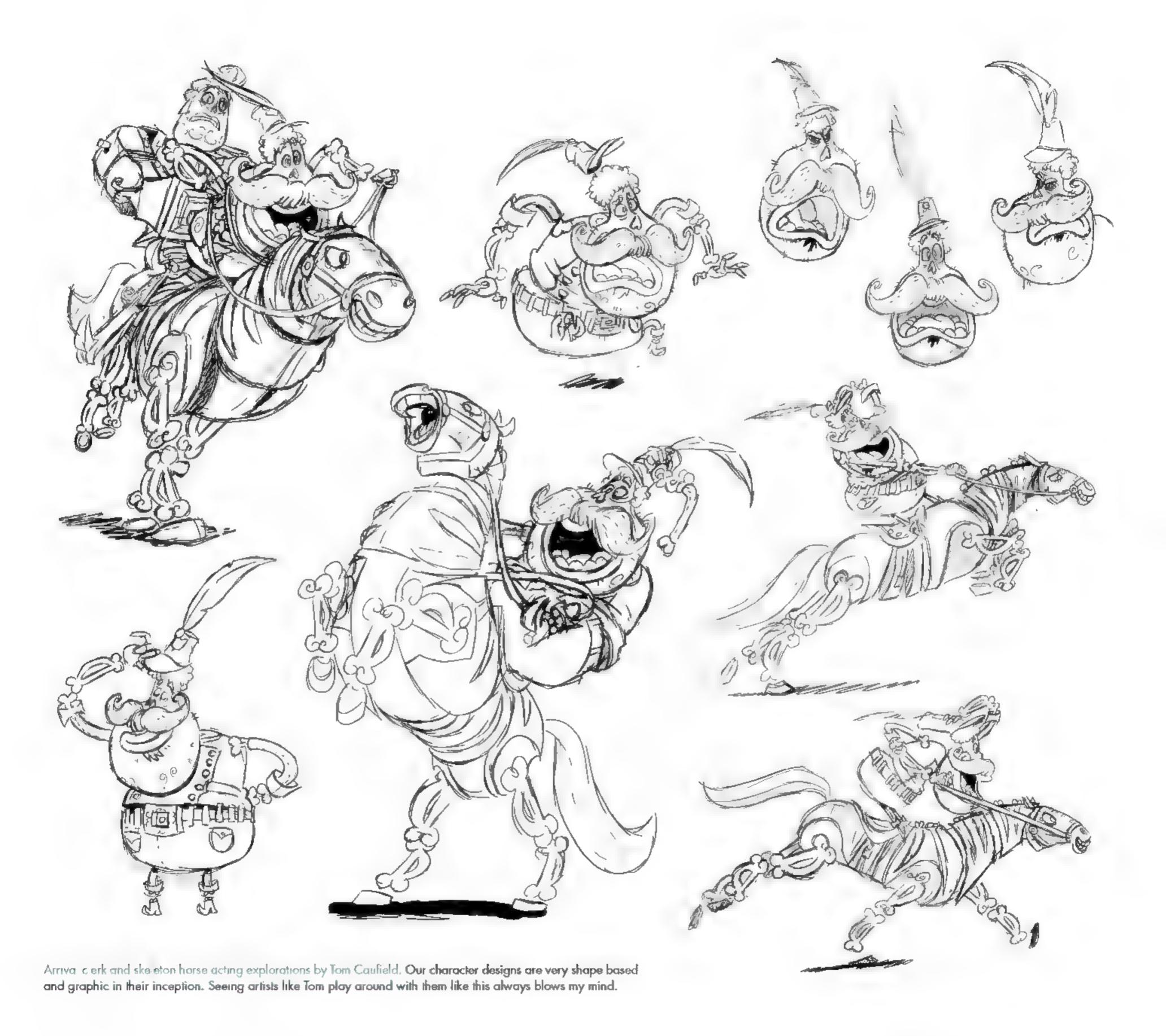


Sketeton horse by Miguel Gonzalez and Andy Bialk, paint by Miguel Gonzalez



Arrival clerk by Shane Richardson

This arrival clerk is the first skeleton character Manolo meets when he arrives in the Land of the Remembered. I wanted to design him to feel like a friendly tour guide. His cartoony design also needed to reflect how fun and relaxed this new world would be.





Carmen portrait de in by Sandra Equihua, paint by Alison



Carmen, the beloved wife of Carlos, and Manolo's mother, passed away when Manolo was very young. Feisty, funny, and very strong, Carmen could more than handle herself with the macho Sanchez family. Just as Manolo's and Maria's names start with the same letter, Carmen and Carlos were meant for each other.

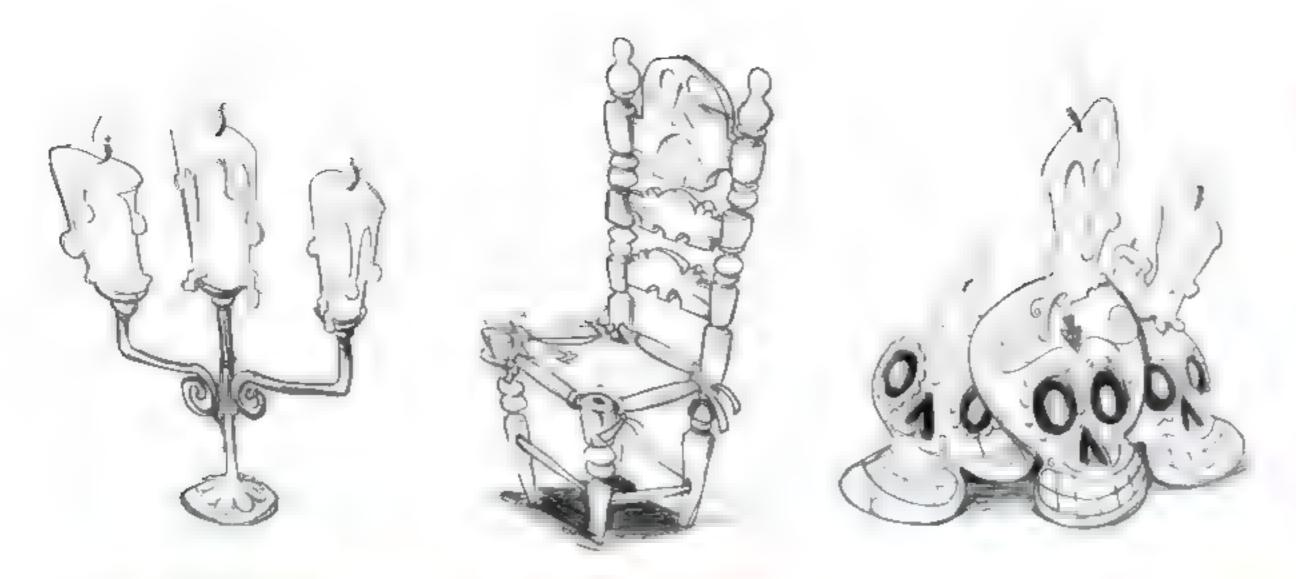


Manolo is surprised to find that Carmen's feisty personality is very similar to Maria's



As with Maria, Sandra based Carmen's design on our favorite actresses from the golden era of Mexican cinema. Her *chiapaneca* dress is based on the famous outfits worn by the women of Chiapas, who are known to be tough.

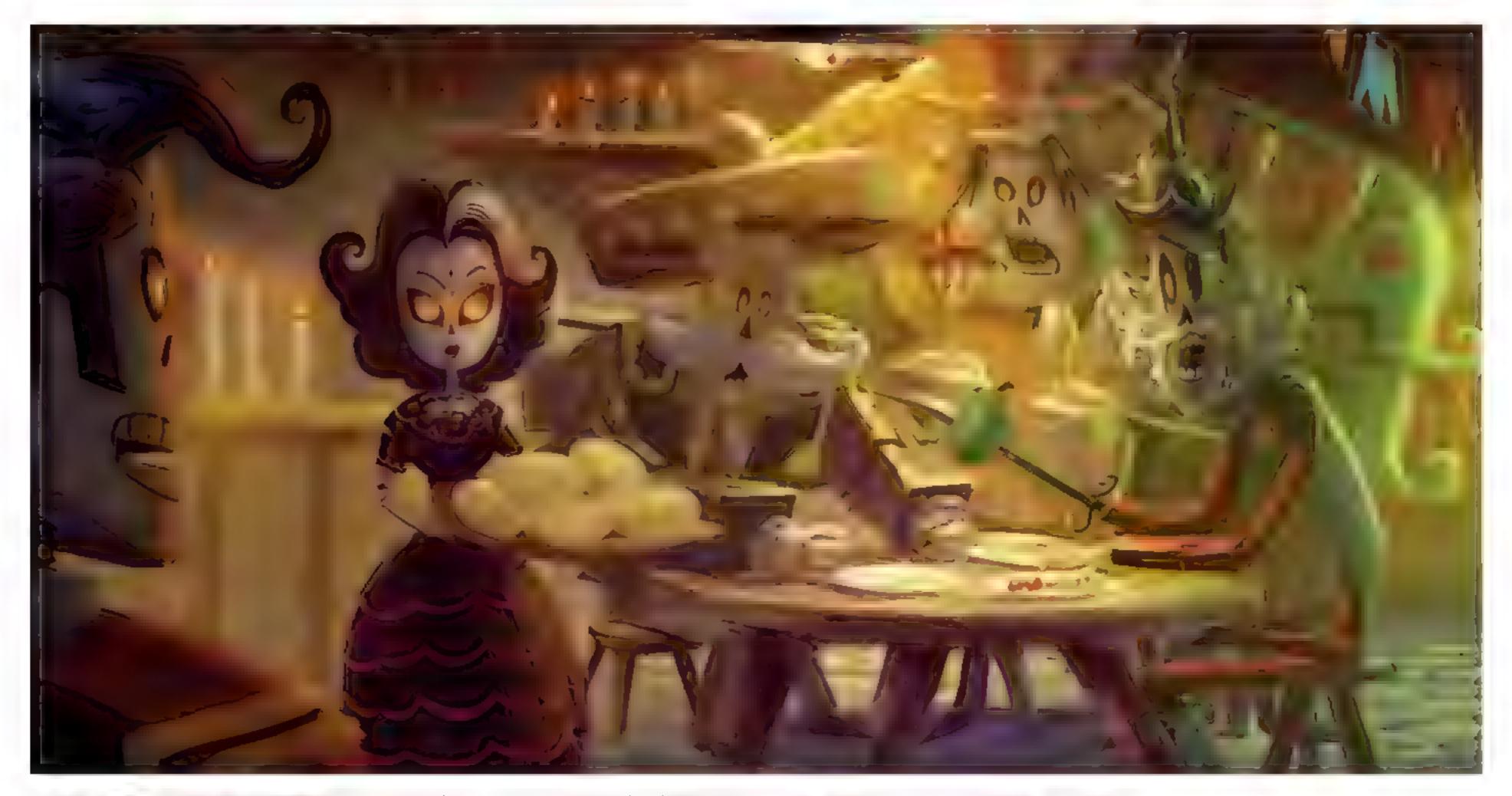




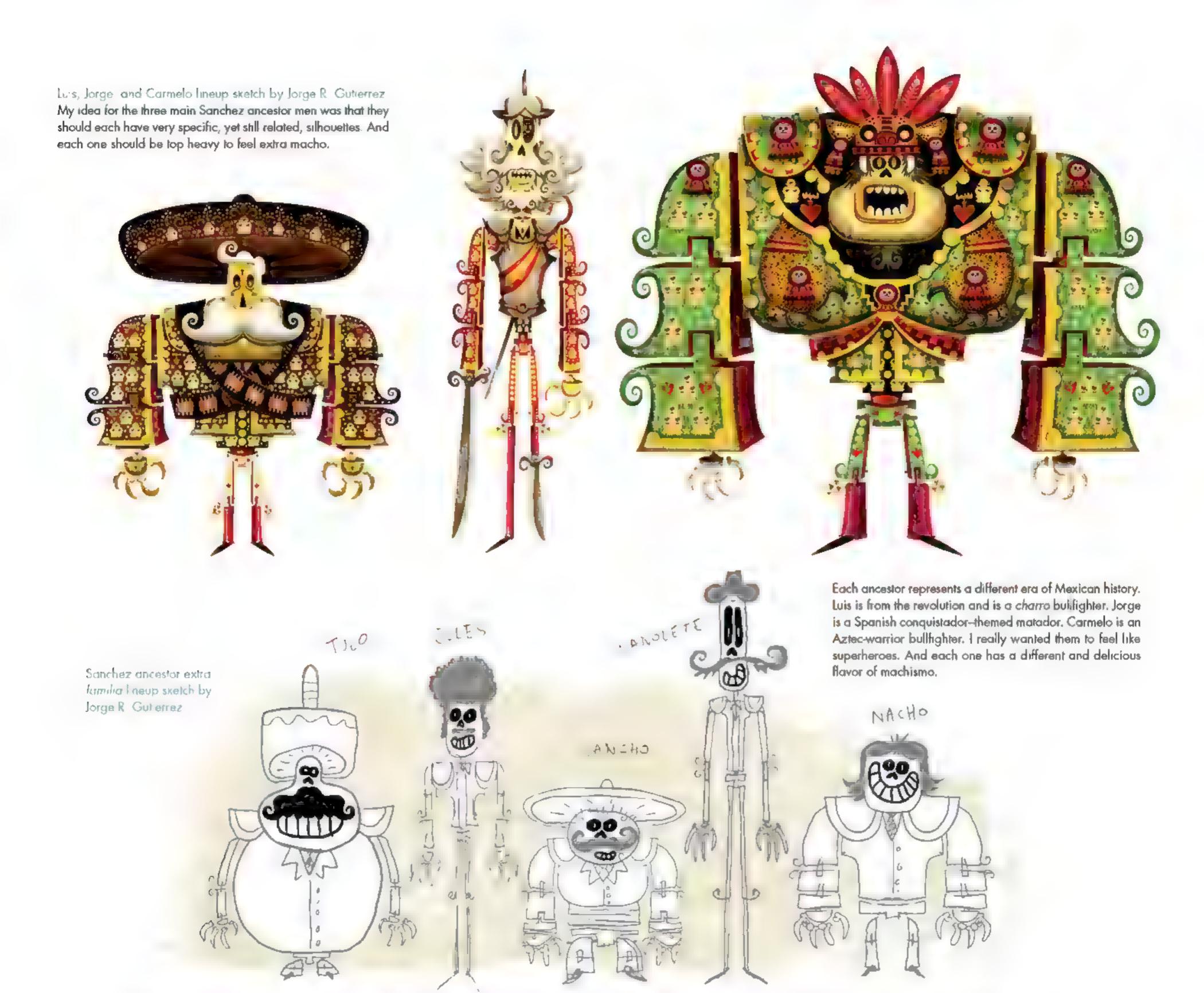
## FAMILY REUNION

When Manolo journeys to the Land of the Remembered, he's finally reunited with his mother and meets his Sanchez ancestors, who represent different eras of Mexican history.

In the state of the props would look like in Hacienda Sanchez.



Annes of real parties of the Parties of In an earlier draft, Manolo walked into his childhood home as his family's jaws dropped, literally, in surprise

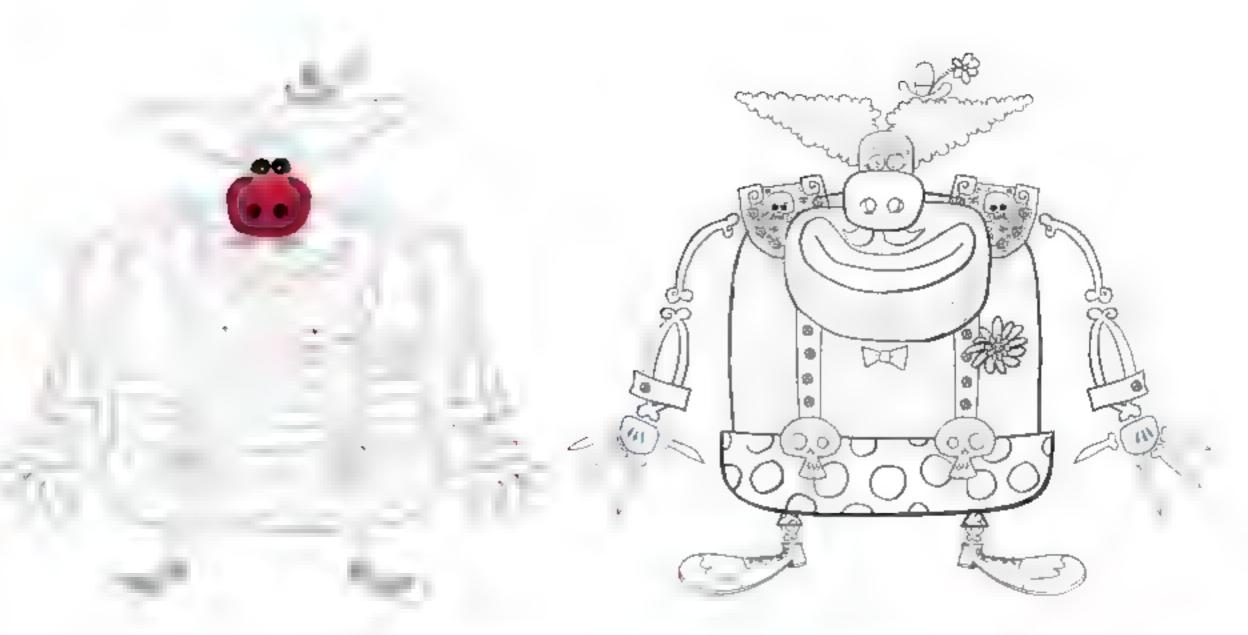


While I was not able to get them into the film, I had a lot of fun designing extra Sanchez men that were homages to some of my favorite movies, books, video games, and comics.





Adelita and Scardel ta design by Sandra Equitiva, paint by Gerald de Jesus



Cousin Chucho sketch by Jorge R. Gutierrez (left) and ortho front view by Shane Richardson (right)



Adelita painting by Jorge R. Gutierrez. These two tough Sanchez girls started out as bandits in Chakal's army. But since the female soldiers of the Mexican Revolution are such a respected part of Mexican history, we changed them to be the bad-girl skeleton cousins of Manolo.



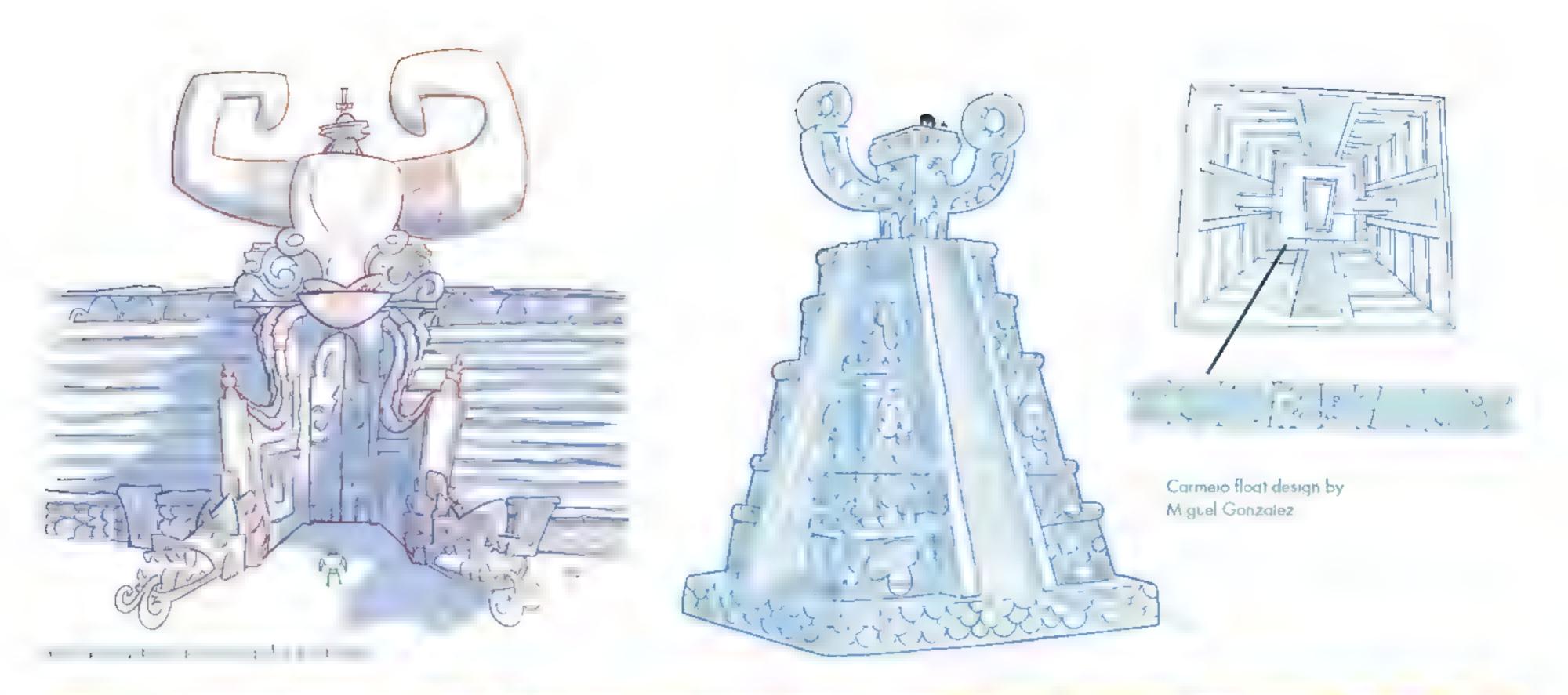


## SANCHEZ FAMILY PARADE

This is where Manolo meets his ancestors and his mother, Carmen. This incredible reunion had to be staged in a very special place in an already amazing location. The final float looks like Carmen's skirt to reflect how young Manolo always saw his mother.









Carmelo float lighting key by Paul Sullivan



and of the Remembered characters by Sandra Equihua







Land of the Remembered citizens by Jorge R. Gutterrez

I really wanted the Land of the Remembered to be populated with people of all times, social classes, and ages living in harmony. And by having skeleton animals everywhere, we wanted to push the idea that in this realm mankind and animals are together.







The interior of La Muerte's castle was designed to be a mixture of soft, round shapes, flowers, and hearts. It was mostly influenced by art nouveau, the art of Gustav Klimt, and the architecture of Antoni Gaudi. The overall design was meant to look like a castle version of the Mexican tree of life. A lot of the elements of the interior mirror the design of the exterior.



La Muerte castle door designs by Frederick Gardner, fina





## MOUNTAIN OF SOULS

The design of this mountain is based on a statue of Coatlicue, an Aztec goddess of passing and rebirth. When I was a kid my parents took me to the Mexico City museum of anthropology, and that giant statue made a really big impression on me. I have always loved that sculpture, especially the serpent skirt.





The Cave Guardian is atop the Mountain of Souls, and its mouth is the entrance to the Cave of Souls. An ancient judge of the heart of man, the Cave Guardian is one of the tests Manolo must pass in order to return to the Land of the Living.



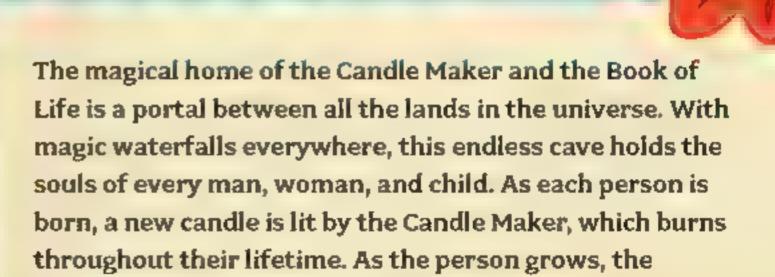
Cave of Souls design by Simon Varela



Lighting key by Yashar Tahtolkassar

### CAVE OF SOULS

candle melts until their time on earth ends.





cave is filled with candles that have been here since the beginning of time. We created mounds of candles with a ton of wax running down. The colors change from a dark yellow-orange to light white wax to represent how long this place has been around.



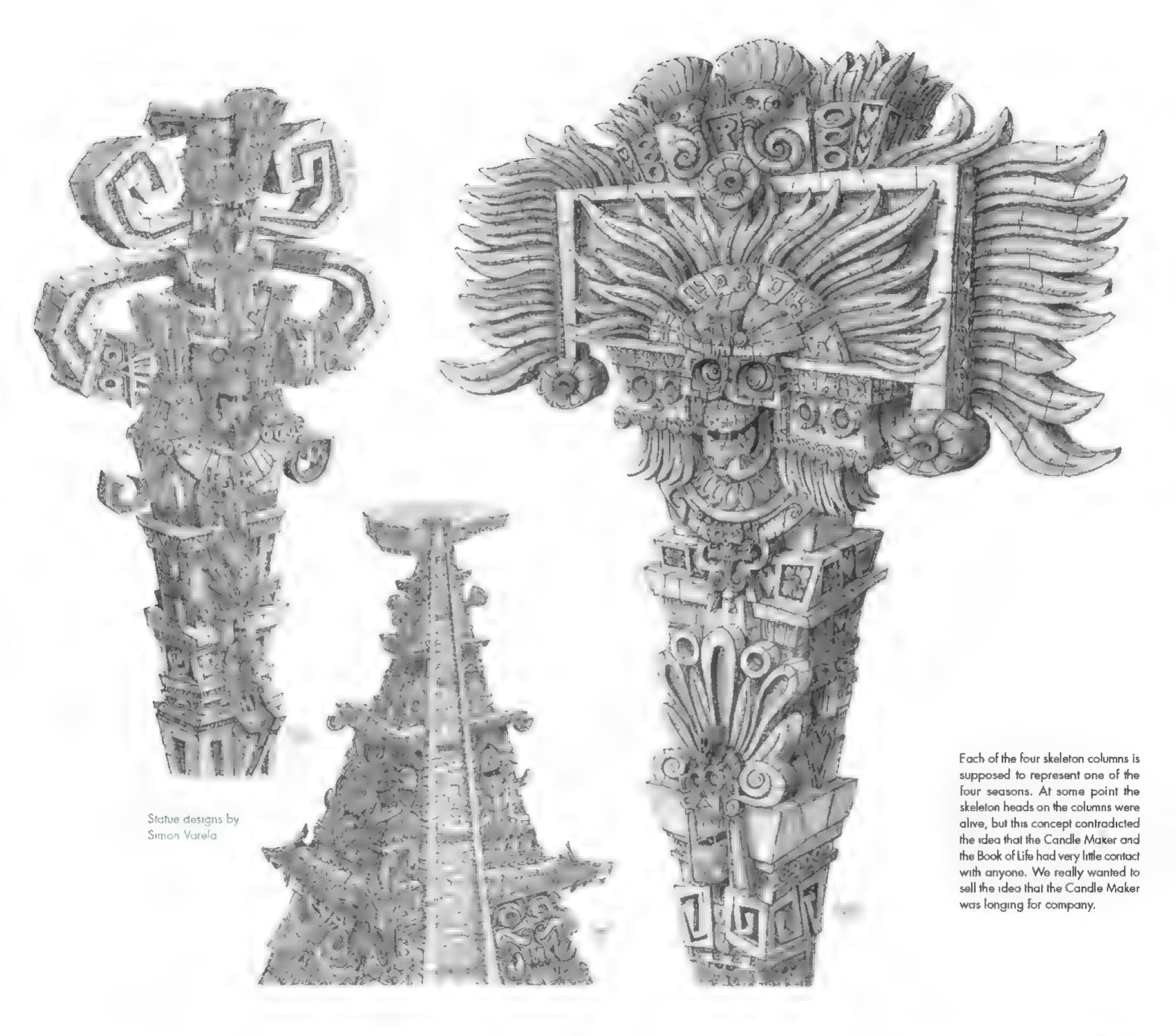












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### BULLRING

PAUL SULLIVAN: Jorge wanted the bullring in the Land of the Remembered to be massive! It's supposed to be the very first bullring in existence. He asked that we reference ancient Roman coliseums, then make them three times larger. We had to size the wall much larger to fit the scale of the giant Toro Muerto.

The top of the arena is bordered with very colorful ancient stone skulls, bulls, and serpents. The eyes and mouths are balconies for people to look out of. The design symbolizes that not only was mankind judging Manolo, but all of animal kind as well







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If you look closely at the door's design, you'll see the serpent heads facing each other come together to make a bull's face, the actual door being his nose ring.



Every 1 k v y In this shot of the arena we darkened the walls to really focus the eye on the center of the ring. You can see the arena with the ring of fire on pages 172–173.

## Toro Muerto bull designs TORO MUERTO by Paul Sultivan Perhaps the most important, symbolic, and magical creature in the film, Toro Muerto is created out of the skeletons of all the bulls the Sanchez ancestors have defeated in the bullring over all of their collective lifetimes. This is one of those ideas and designs that I have had in my head since I was a kid. Toro Muerto final design by torge R. Gutterrez and Paul Sul-yan When Jorge told me how Toro Muerto was created,

I thought it really needed other elements to help with the scale.

He's mostly made of stone bones; his ribs are made from thou-

sands of ribs, and his legs are made from thousands of leg bones



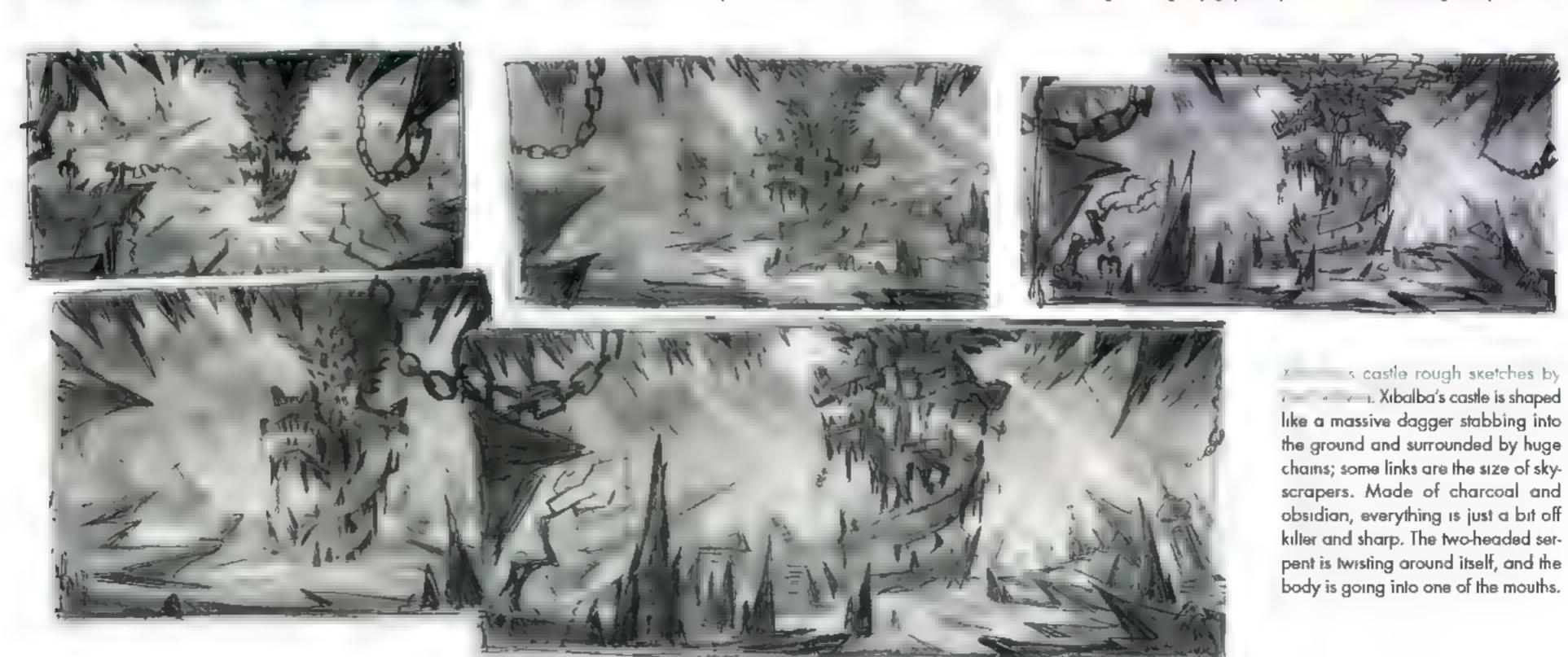
In Mar Intrespibling the tares







I sketched the two-headed serpent castle after 1 finished Xıbalba's character design. The gothy guy's inspiration was still living in my head

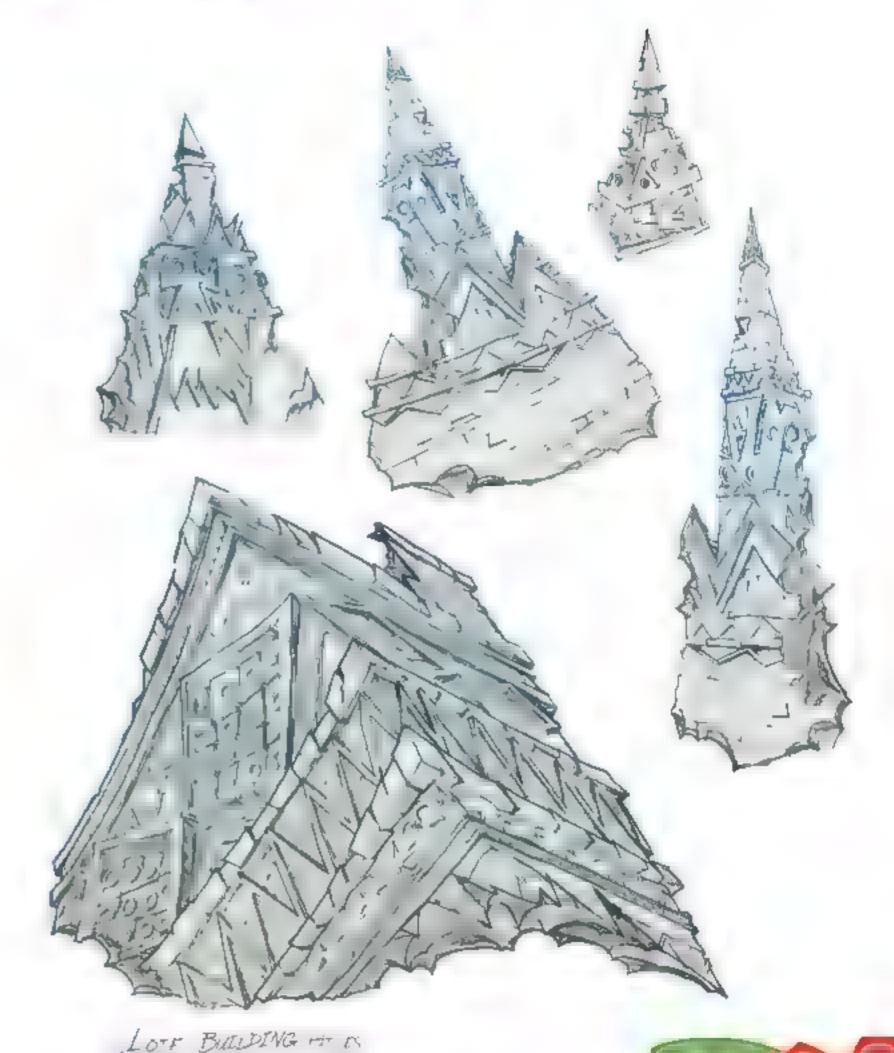




### LAND OF THE FORGOTTEN

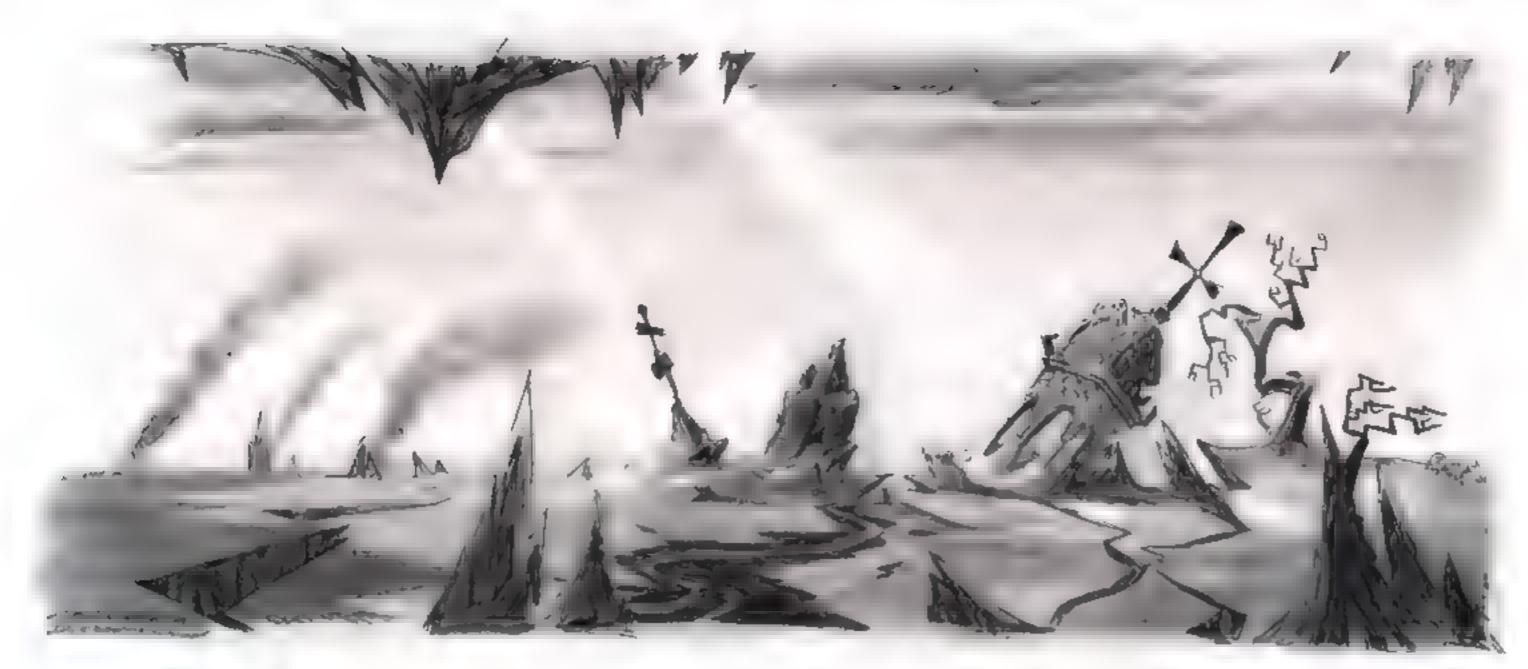
We designed these pieces to make up a lot of the surrounding eroded architecture in this world. They have carved relief sculptures on the sides, balanced with curved, sharp, obsidian-like erosion at the bottoms.





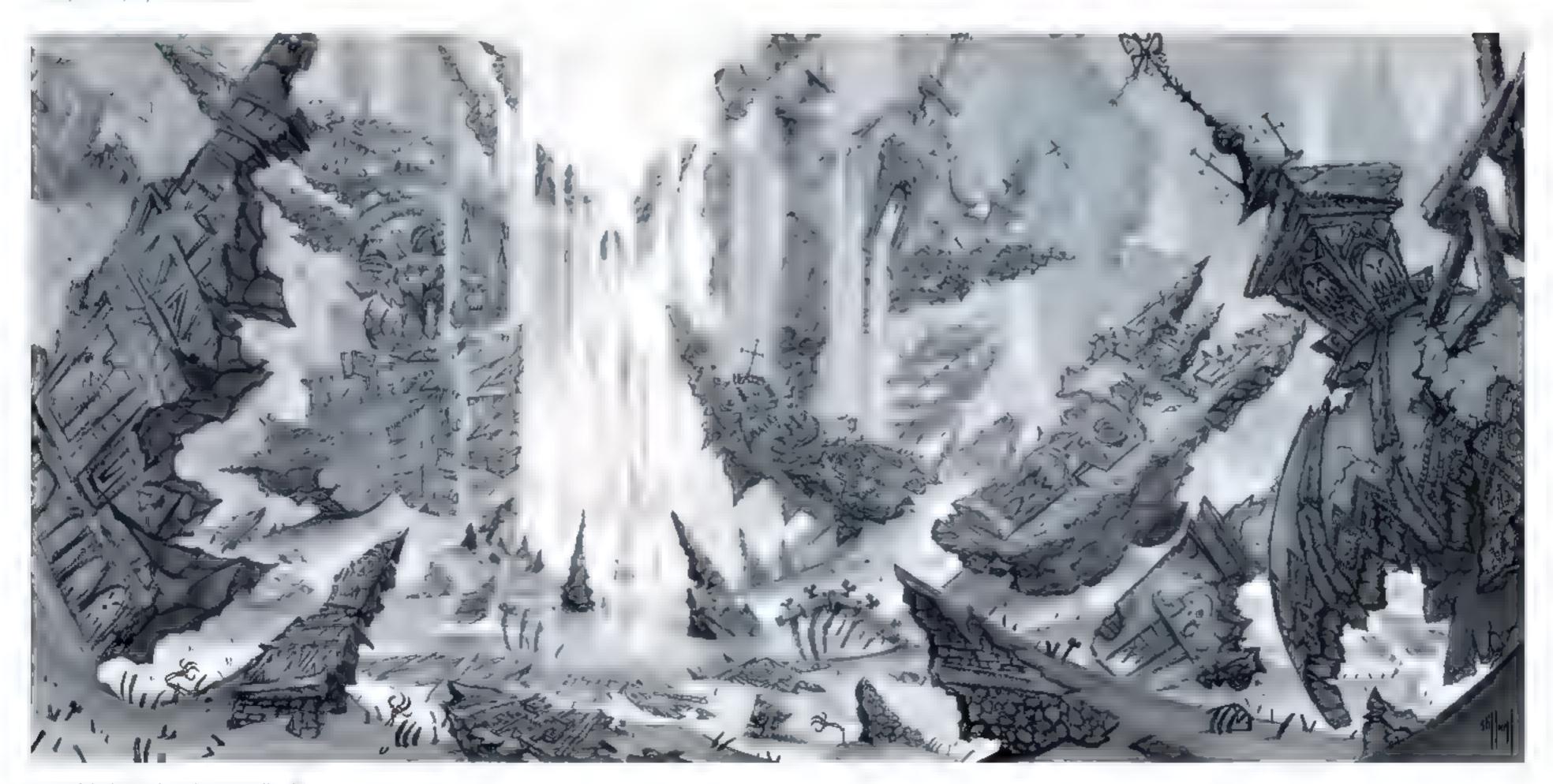
#### KIBALBA'S CASTLE

I wanted Xibalba's home to be a huge collection of symbols revealing different things about its owner. A two-headed snake to reflect his personality. A snake eating itself to symbolize how he's his own worst enemy. And finally, a dagger stabbing the ground to symbolize how he had broken La Muerte's trust. And let's not forget the green flames of envy everywhere.



For the style guide, some basic exploration was done to show this world as a bleak wasteland

anape study by Paul Su



Waterfal design by Clayton Stillwel



X balba's throne room design by Clayton Stittwell, surfacing paint by



crkeyr t tyPalsty

## XIBALBA'S THRONE ROOM

This majestic and dark throne room is inside one of the castle serpent's mouths. When Manolo finally finds La Muerte, she is standing at the edge of the mouth contemplating the empty sadness that is the Land of the Forgotten.







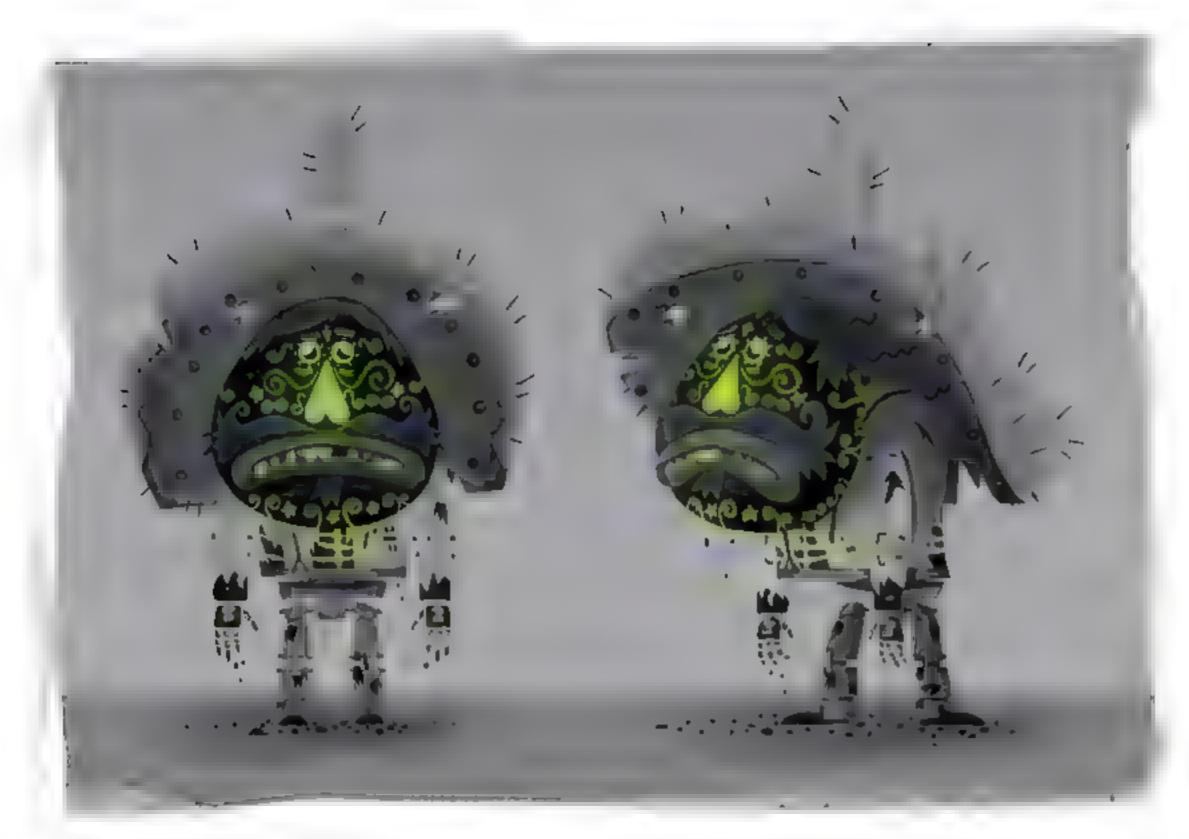
Run cycle study by Clayton St. Iwe



The Forgotten began as monsters that had literally forgotten their humanity. This concept was too dark, and so I took a different approach. They ended up being really sad and regretful skeletons that wished they had done something better with their lives.



Early Forgotten designs by Jorge R. Gutterrez



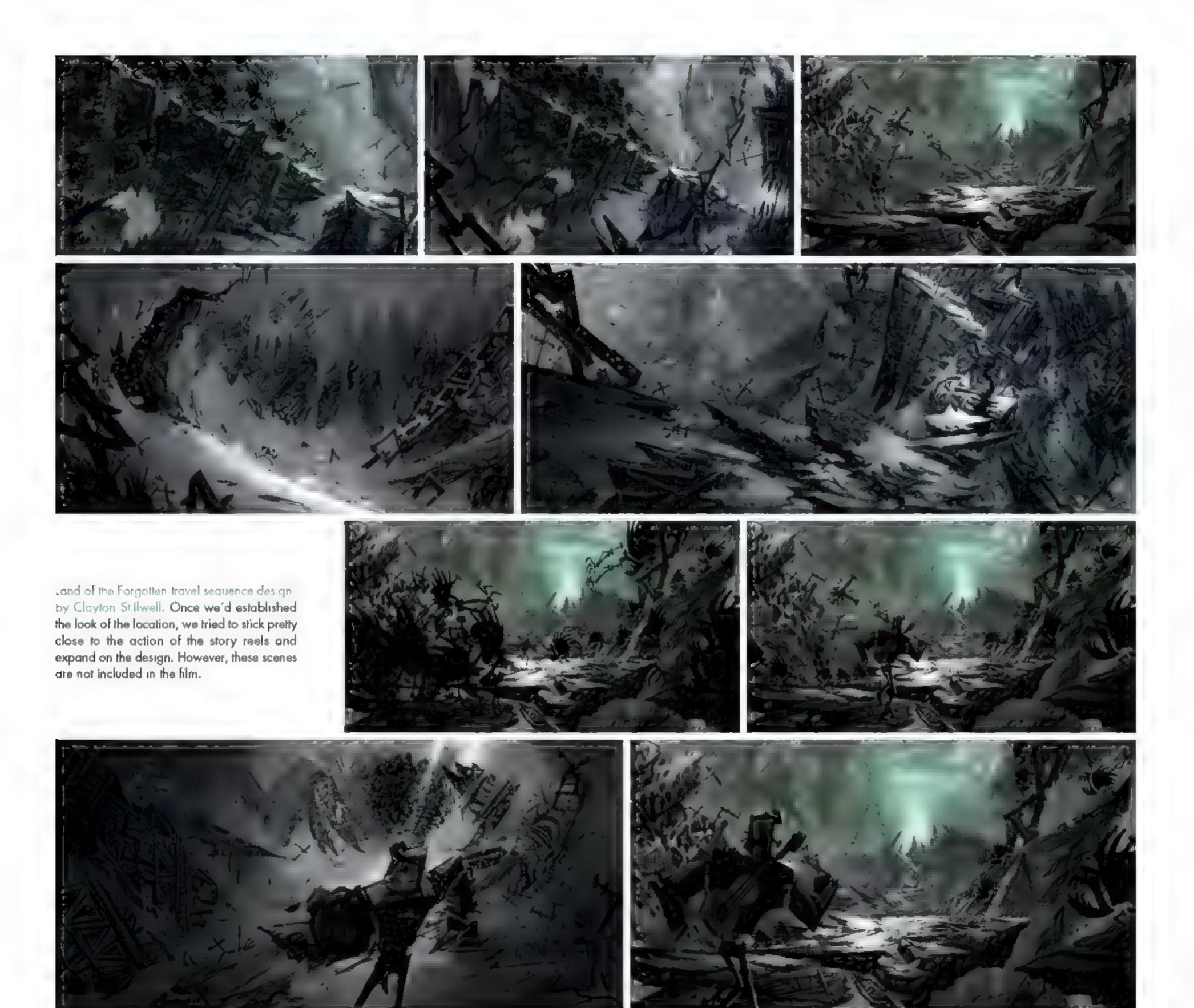
The Forgotten by Dustin d'Arnaul



The black and green colors for the Forgotten come from Xibalba. I really wanted to make their heads hang down to sell the idea that they were defeated and had given up. Their clothes were gray to imply that they had even forgotten what color was like. At one point we had Manolo and his family slowly turn into the Forgotten while they traveled through the Land of the Forgotten. This made things too complicated, and that idea was eventually, you guessed it, forgotten.



The Forgotten Manolo by Paul Sullivan







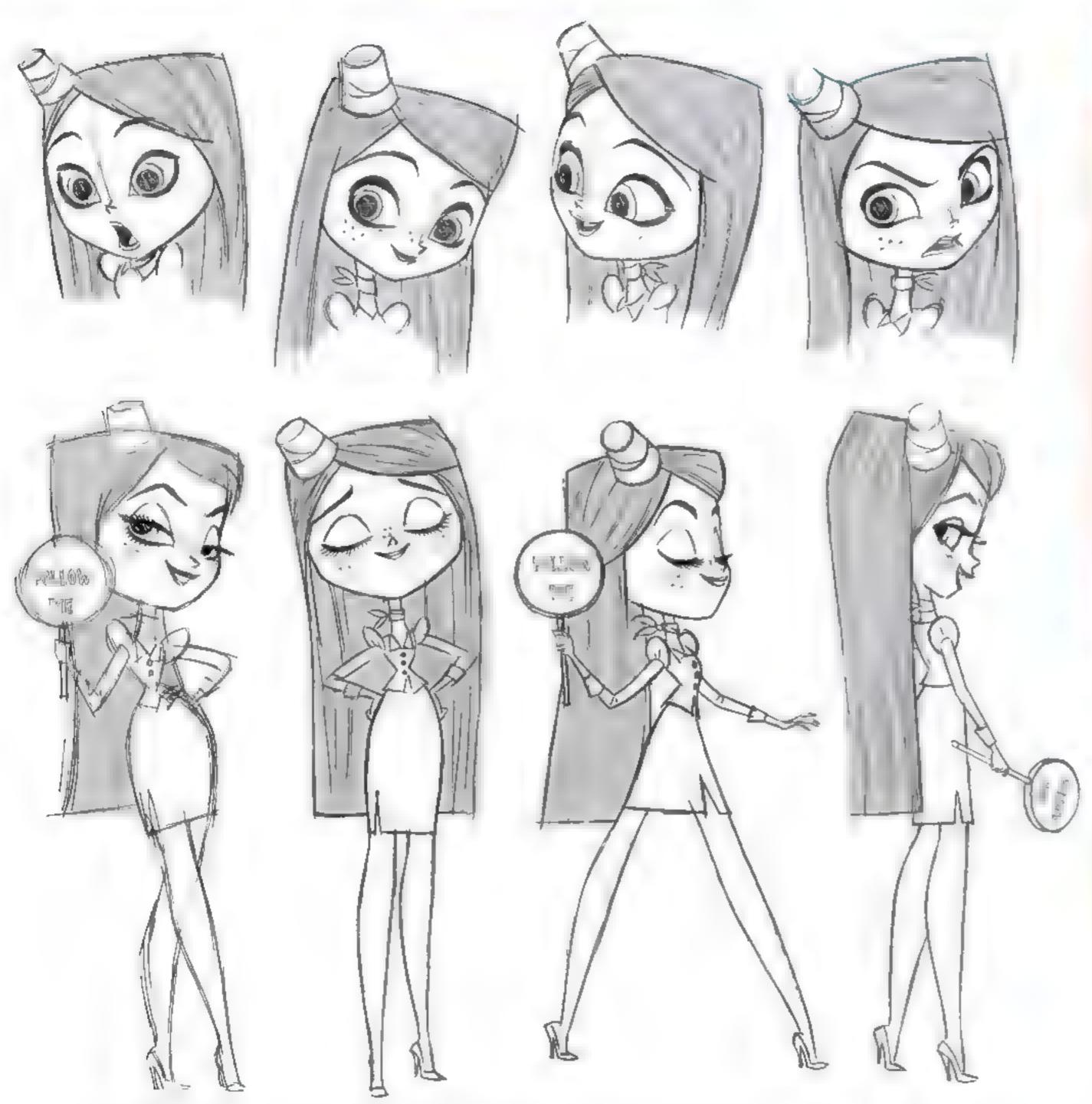


Meet in the same style of our firm, we still exaggerated the shapes of the characters and the school bus. Colorwise, it's very cold and gray in the beginning because we needed a clear palette, and in the end of the film we brought the colors from the magical worlds into the museum world.



Museum design by Brian Rich, painting by Shane Richardson and Sarah Marine

## THE MUSEUM







texture paint by Sarah Marino

Sandra and I had a blast designing the kids. She did all the hard work, and I would just suggest really weird ideas. Each of the kids is inspired by a different part of the world. Sanjay is Indian American. Goth kid is Mexican American. Sasha is Russian American. Jane is Chinese American. Joao is Brazilian American. Museum kids designs by Sandra Equihua and orge R. Gutterrez, texture paint by Sarah Marin









the visual language of the magical worlds

If you look closely, the secret room is full of characters, props, and sets from our story. This was done to gently introduce





eway, Roman Laney, Dustin d Arnaul eway, Roman Laney, Dustin d Arnaul torge R. Gutterrez Almost everyone on the art team touched this design at one point or another! A lot of thought went into the design of this baby. So it's very appropriate to finish the book with it. Dripping with symbolism, this mural was a real challenge. If you look dosely, you can see my self-portrait to the right of the Candle Maker. Sandra and our son Luka are on the opposite side. I will always love this piece.



the may for Sys



of creating The Book of Life. For our director, Jorge Gutierrez, the film began long before that as a story that borrowed from all aspects of his life since his childhood. During our journey, we were faced with many challenges and obstacles. But these challenges forced us to be innovative and seamless in our setup and execution. We were all put to the test every day, while feeling the personal pressure to create the unique vision and level of quality The Book of Life deserved. But it takes pressure to make a diamond. We used this to our advantage, trusting our instincts and following our hearts just like our hero Manolo.

My experience working with Jorge has been a dream come true. Since day one we hit it off personally and artistically, bouncing ideas off each other as if we had been working together for years. It was like the planets aligned and it was meant to be. I had been searching for an opportunity to work not only on something visually compelling, but also with a team that shared my artistic values and aesthetics.

At an early stage, the team was small but strong and efficient. Jorge is an amazing storyteller and designer whose artistic sensibilities are based on strong storytelling, visually reinforced by graphic shapes and symbolism. His imagination is boundless, and he really pushed the envelope of creativity. Sometimes his ideas seemed impossible, but I was determined to make them work! The result is something that neither one of us would have created on our own. I am very thankful for the collaborative balance we had. Both Simon Varela and Sandra Equihua contributed amazing designs, each offering a unique strength. Sandra specializes in character design and Simon in environment design. Together we balanced and challenged each other artistically.

I was fortunate enough to be involved with every aspect of the creation of the film's look, from development design to surfacing, color script, lighting, functionality, and keeping it all cohesive and consistent along the way. The goal was to make our film feel unique and handcrafted, to accurately reflect the craftsmanship of Mexican folk art and give it a sense of charm, and to create new worlds with their own unique designs and color languages, so they are different from one another, yet connected by elements that link the worlds and characters together.

After we went to Reel FX for the production, I was very lucky to have a group of talented artists to work with on *The Book of Life*. They all really embraced the artistic and technical challenges of our film. If it had not been for their trust in our vision and ideas, and their patience and dedication to our meticulous design style, we could not have achieved what we did. A huge thank-you to all that contributed to the art on this film. The team really took a lesson from the film to "always play from the heart," so to speak. We poured our hearts into the look of this film, and I hope it shows. This has been a gem of a project to work on, and it will always hold a special place in my heart. Without the personal connection that we all developed, this film would not have turned out as amazing and unique as it has. This book represents all of the passion and talent of the team involved in the creation of the film. I truly feel that we have created something special together and I am very excited to finally share it with the world!



# ACKNOWLEDGMENTS



On behalf of Guillermo del Toro, Reel FX Animation Studios, and 20th Century Fox, I would love to thank all the amazing artists and production personnel in *The Book of Life*'s art department. Without them, this book would be more like a takeout menu. Their hard work and dedication to the film will never be forgotten!

-JORGE R. GUTIERREZ



We would like to thank all of the amazing people that contributed their talents to The Book of Life's production.

### SPECIAL THANKS TO

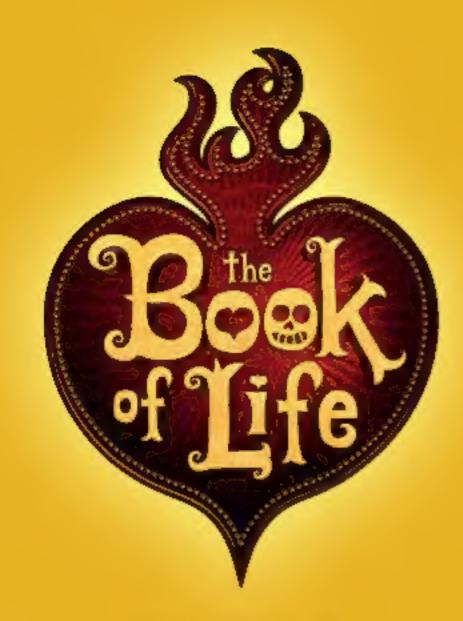
Jorge R. Gutierrez Sandra Equihua Paul Sullivan Simon Varela Dustin d'Arnault Alison Donato Frederick Gardner Miguel Gonzalez Jordan Lamarre-Wan Sarah Marino Brian Rich Shane Richardson

Clayton Stillwell Allen Tam Paul Cheng Elise Hatheway Tod Polson Yashar Tahtolkassi Roman Laney Carlos Luzzi Bryan Lashelle Travis Koller Francesca Natale Jesse Aclin Sylvain Deboissy Craig Elliott Gerald de Jesus Andy Bialk Tom Caufield

### PRODUCTION / MARKETING

Brad Booker Greg Lyons Jasmine Johnson Larry Clem David Mouser Megan Petasky Saxton Washburn Geoffrey Stott Matthew Teevan Katherine Harper Tiffany Kieran





## FOREWORD BY GUILLERMO DEL TORO

TALE PACKED WITH ADVENTURE, The Book of Life celebrates the power of family and friendship, and the courage to follow your dreams.

To determine whether the heart of humankind is pure and good, two godlike beings engage in an otherworldly wager during Mexico's annual Day of the Dead celebration. They tether two friends, Manolo and Joaquin, into vying for the heart of the beautiful and fiercely independent Maria, with comical and sometimes dangerous consequences.



The Art of The Book of Life is an inspirational behind-the-scenes look at the development of the animated feature from Twentieth Century Fox and Reel FX and includes commentary from the makers of the film, including writer/director Jorge R. Gutierrez (El Tigre: The Adventures of Manny Rivera).

